

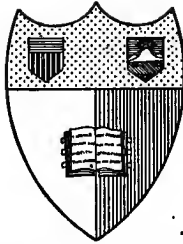
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Garth's
„Dispensary“

von
W. J. Leicht



Heidelberg,
Carl Winter's Universitätsbuchhandlung



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10

Garth's „DISPENSARY“



Kritische Ausgabe
mit Einleitung und Anmerkungen

von

Wilhelm Josef Leicht



GORNELL

UNIVERSITY

***** Heidelberg 1905 *****

Carl Winter's Universitätsbuchhandlung

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Meinen lieben Eltern

in Dankbarkeit gewidmet

Meinem verehrten Lehrer, Herrn Professor Dr. Hoops, der mich bei der Abfassung der vorliegenden Arbeit sowie bei der Druckkorrektur in liebenswürdiger Weise unterstützte, sage ich an dieser Stelle herzlichsten Dank.

Herrn Professor Dowden, Dublin, der mir in bereitwilligster Weise wertvolle Auskunft gab, an dieser Stelle zu danken, ist mir gleichfalls angenehme Pflicht.

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Literatur.

a) Ausgaben des Dispensary.

| | | | | |
|-------------------------|---------------------|---------|-------|-----|
| The Dispensary: A Poem. | | London. | 1699. | 4° |
| The Dispensary: A Poem. | The Second Edition. | " | 1699. | 8° |
| " | " | " | 1699. | 4° |
| " | " | " | 1700. | 8° |
| " | " | " | 1703. | |
| " | " | " | 1706. | 8 |
| " | " | " | 1714. | 8° |
| " | " | " | ? | ? |
| " | " | Dublin. | 1725. | 12° |
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Erklärung der Abkürzungen.

| | |
|--|--------------|
| Dictionary of Nat. Biography | (= D. N. B.) |
| Georges, Lat.-Deutsches Handwörterbuch | (= G.) |
| Klöpffer, Engl. Real-Lexikon | (= K.) |
| Larousse, Grand Dict. du XIX. siècle | (= La.) |
| Littre, Dict. de la langue française | (= L.) |
| Murray, Engl. Dict. | (= M.) |
| Pauly, Real-Encyklopädie | (= P.) |

Druckfehler.

- S. 48, Var. V. 79 lies Thus⁷ statt Thus'
- S. 53, V. 198 lies Maids, statt Maids.
- S. 93, Var. V. 49—50 lies by; statt by,
- S. 97, V. 161 Note lies II. statt III.
- S. 100, Var. V. 221¹ lies [approv'd; ²⁻⁴] statt [approv'd, ²⁻⁴]
-

I. Teil.

Einleitung.

I. Garth's Leben.

'To satirize persons who are presumed to be engaged in dishonourable confederacies for mean and mercenary ends, against the dignity of their own profession' — mit diesen Worten stellte ein edler Menschenfreund seine Muse in den Dienst der leidenden Menschheit. Die Habsucht an den Pranger zu stellen und vielleicht dadurch, daß er die Gegner eines edlen Werkes lächerlich machte, sie zur guten Sache zu bekehren, das war der Zweck seiner Dichtung.

Garth's *Dispensary* ist nicht das Werk eines Genius, es wird auch nicht Anspruch machen dürfen, mit den bedeutenderen Werken seiner berühmteren Freunde und Zeitgenossen, wie Pope und Dryden, auf eine Stufe gestellt zu werden; innerhalb des komisch-heroischen Epos aber nimmt es einen ziemlich hohen Rang ein, einen höheren jedenfalls, als man ihm bisweilen anzuweisen beliebte. Wäre nicht Pope's *Rape of the Lock* erschienen, „das die Gattung nach einer neuen Seite, der zierlichen, duftig-galanten hin, ausbaute“, ¹⁾ so hätte das ältere Gedicht seine anfangs so große Beliebtheit in England länger bewahrt.

Garth's Leben bietet uns viel des Interessanten, vor allem durch die Beziehungen des Dichters zu den hervorragenden Persönlichkeiten seiner Zeit. In jedem bedeuten-

¹⁾ Schenk, *Sir Samuel Garth und seine Stellung zum komischen Epos*, Heidelberg 1900, S. 85.

den Zirkel der Hauptstadt war der Dichterarzt und Politiker ein gern gesehener Gast. Er war beliebt bei Hofe; König Georg I. schlug ihn bei seinem Regierungsantritt 1714 zum Ritter und zwar mit Marlborough's Schwert und ernannte ihn zu seinem Leibarzt und zum Generalchirurg des britischen Heeres.¹⁾ Als erstem Arzt der Whigpartei²⁾ standen ihm die Salons der vornehmen, whigistischen Gesellschaft offen. Eine nicht unbedeutende Rolle soll er bei der Gründung des sogenannten Kit-Kat-Clubs im Jahre 1703 gespielt haben, als dessen Mitglied er infolge seiner persönlichen Liebenswürdigkeit und seiner guten gesellschaftlichen und rednerischen Talente sich allgemeiner Beliebtheit erfreute.³⁾ Auch in dem Treff- und Sammelpunkt der literarischen Welt seiner Zeit, dem berühmten Will'schen Kaffeehaus, war Garth kein Fremder; hier lernte er Dryden und andere Dichter kennen, und zweifellos regten ihn diese zu dichterischem Schaffen an.⁴⁾

Sir Samuel war einer der ersten Freunde des jungen Pope gewesen, der ihm sein Hirtengedicht *The Summer widmete*⁵⁾ und wiederholt von seinem Freund und Lehrer, den er allerdings in der Dichtkunst übertroffen hatte, in den Ausdrücken der höchsten Anerkennung redete. Von den übrigen Dichtern, mit denen er teils seiner politischen Stellung wegen, teils durch den Erfolg seines *Dispensary* bekannt und teilweise befreundet wurde, seien genannt vor allem Dryden, Charles Montague, der spätere Graf Halifax, Godolphin, Vanbrugh, Wycherley, Steele, Swift, Rowe und Addison. Besonders mit dem Dichter des *Cato* verband ihn innige Freundschaft.

Seinem Einfluß vor allem war es zuzuschreiben, daß Dryden, der ziemlich arm starb, ein öffentliches Begräbnis

¹⁾ Johnson, *Lives of the Poets*, sub Garth.

²⁾ Encyclop. Brit., sub Garth.

³⁾ Schenk, a. a. O., S. 14.

⁴⁾ Schenk, a. a. O., S. 5.

⁵⁾ Vgl. die Anm. Pope's zu diesem Gedicht.

erhielt.¹⁾ Wirkliche Charaktergröße zeigte er aber beim Sturz Marlborough's und Godolphin's. Er war einer der ersten, die dem gesfürzten Minister ihre treue Freundschaft kundtaten.²⁾ An den gefallenen Feldherrn aber richtete er eine kurze Epistel in Versen, in der er dessen Taten preist und ihm wegen seines Unglücks zu trösten versucht.³⁾ Für dieselbe Güte des Charakters endlich legt das Hauptwerk des menschenfreundlichen Arztes, sein *Dispensary*, glänzendes Zeugnis ab.

Samuel Garth⁴⁾ war 1661 als ältester Sohn des William Garth geboren; er stammte aus einer vornehmen, angesehenen Familie, die im Bowland Forest ansässig war.⁵⁾ Über den Stand des Vaters ist nichts Näheres bekannt. Der junge Samuel wurde nach dem benachbarten Ingleton auf die Schule geschickt, wo er einen guten Unterricht in den klassischen Sprachen genoß. Auch auf der Universität und später hat er sich viel mit Latein und Griechisch beschäftigt und sich eine umfangreiche Kenntniss der beiden Sprachen und Literaturen erworben; die vielen Anspielungen auf griechische und lateinische Schriftsteller in seinen Dichtungen, sowie seine Übersetzungen aus dem Lateinischen und seine lateinischen Reden bezeugen uns das.⁶⁾

In seinem 16. Jahre (1676) verließ er die Schule, ging nach Cambridge und trat in das Peterhouse College ein, um Medizin zu studieren.⁷⁾ Er dehnte seine Studienzeit ziemlich aus, um gründlicher mit seiner Wissenschaft vertraut zu werden, was ihm später in seiner Londoner Praxis sehr zu-statten kommen sollte. Nach dreijährigem Studium wurde er

¹⁾ Dryden, Poet. Works. (Globe Ed.) Einl. S. 79.

²⁾ Bell, The Poet. Works of Sir Sam. Garth. Einl.

³⁾ Schenk, a. a. O., S. 26.

⁴⁾ Es werden hier nur die wichtigsten Daten gegeben; Weiteres ist bei Schenk zu finden.

⁵⁾ Norman Moore im D.N.B.

⁶⁾ Schenk, a. a. O., S. 4.

⁷⁾ Norman Moore, a. a. O.

Baccalaureus, 1684 Magister Artium. Er verließ dann 1687 Cambridge für einige Zeit und wandte sich nach Holland, um in Leyden seine medizinischen Kenntnisse zu vertiefen.¹⁾ Nach Cambridge zurückgekehrt, erwarb er sich am 7. Juli 1691 den Grad eines Doktors der Medizin.²⁾

Kurze Zeit darauf ging er nach London, um sich dort als praktischer Arzt niederzulassen; durch einige glückliche Kuren begründete er sich bald einen guten Ruf und eine ausgedehnte Praxis.³⁾ Am 12. März 1693 wurde er vor dem Ärztekollegium geprüft und am 26. Juni als Mitglied in das Kollegium aufgenommen.⁴⁾ In dieser Eigenschaft hielt er am 17. September 1697 im Hause des Ärztekollegs in Warwick Lane die sog. Harveyrede, die derartigen Anklang fand, daß sie auf Antrag des Präsidenten und der Zensoren im Druck erschien.⁵⁾ 1699 entstand sein *Dispensary*, ein Jahr darauf (1700) übersetzte er das Leben des Kaisers Otho für den fünften Band von Dryden's Plutarch und 1702 einige Reden des Demosthenes; beide Übersetzungen erschienen bei Dryden's Verleger Jakob Tonson.⁶⁾ Am 3. Oktober 1702 wurde Garth unter die Zensoren des Ärztekollegiums aufgenommen.⁷⁾

Als Mitglied des Kit-Kat-Clubs dichtete er im Jahre 1703 einige gute, glatte Verse, gereimte Trinksprüche, die zuerst am Ende der 10. Auflage des *Dispensary* abgedruckt wurden.⁸⁾ Das Jahr vorher hatte er für den *Tamerlane* seines Freundes Rowe den Prolog verfaßt. In den nächsten Jahren entstand dann eine Reihe kleinerer Gedichte, darunter *An imitation of a French author*. Auch *A soliloquy out of Italian* verdient hier erwähnt zu werden.

¹⁾ Norman Moore, a. a. O.

²⁾ Johnson, *Lives of the Poets*, sub Garth.

³⁾ Ersch u. Gruber, sub Garth.

⁴⁾ Johnson, *Lives of the Poets*, sub Garth.

⁵⁾ Norman Moore, a. a. O.

⁶⁾ Norman Moore, a. a. O.

⁷⁾ Bell, a. a. O.

⁸⁾ Norman Moore, a. a. O.

Im Jahre 1711 schrieb Garth ein lateinisches Widmungsgedicht für eine beabsichtigte Ausgabe des Lucretius; es war an den damaligen Kurfürsten von Hannover, den späteren König Georg I., gerichtet und wird als eine der besten neulateinischen Dichtungen jener Zeit gepriesen.¹⁾

Garth heiratete Maria, die Tochter des Sir Henry Beaufoy. Sie schenkte ihm eine Tochter, die später die Gattin des Obersten William Boyle wurde. Doch schon nach kurzer Ehe starb Lady Garth am 14. Mai 1717 und wurde zu Harrow in einem Grabgewölbe beigesetzt, das der Dichter für sich und seine Familie hatte errichten lassen.²⁾

Nachdem Garth 1713 den Epilog zu dem *Cato* seines Freundes Addison geschrieben hatte,³⁾ trat er dann wieder 1715 mit einem größeren Gedicht vor die Öffentlichkeit. Im April 1715 erschien sein *Claremont*, eine Dichtung ähnlich Denham's *Cooper's Hill* (1643) und Pope's *Windsor Forest* (1713), die den Herrensitz Claremont, die Besitzung des Earl of Clare verherrlichen sollte.⁴⁾

Im folgenden Jahre, 1716, entstand ein kurzes Gedicht *On the new conspiracy*, als der Prätendent Jakob III. den vergeblichen Versuch gemacht hatte, mit dem Schwert in der Hand den englischen Thron zu gewinnen.⁵⁾

Gegen das Ende seines Lebens verwandte Garth wieder viel Zeit auf die von ihm immer hochgeschätzte lateinische Literatur, namentlich auf seinen Lieblingsdichter Ovid, mit dem er selbst manches gemeinsam hat. Es war sein Wunsch, eine vollständige Übersetzung der *Metamorphosen* herauszugeben, und er hatte für diesen Plan eine Reihe von Mitarbeitern gewonnen.

¹⁾ Cibber, *Lives of the English Poets*, sub Garth.

²⁾ Norman Moore, a. a. O.

³⁾ Hettner, *Literaturgeschichte des achtzehnten Jahrhunderts*, S. 261.

⁴⁾ Norman Moore, a. a. O.

⁵⁾ Schenk, a. a. O., S. 37.

Im Jahre 1717 erschien die Übersetzung. Garth selbst hatte eine Vorrede dazu geschrieben, außerdem war das 14. Buch ganz, und aus dem 15. die Geschichte des Cippus von ihm. Von den übrigen Mitarbeitern, welche Übersetzungen einzelner Bücher beigezeichnet hatten, sind namentlich Addison, Congreve, Gay, Pope und Rowe zu nennen.¹⁾

Von Garth's letzten Lebensjahren ist nicht mehr viel zu berichten. Er hatte sich ein ansehnliches Vermögen erworben und besaß auch Grundbesitz in den Grafschaften Warwick, Oxford und Buckingham.²⁾ Seine anstrengende Tätigkeit war auf seine Gesundheit nicht ohne Einfluß geblieben; er erkrankte schließlich ernstlich, wie wir aus einem Gedicht sehen, das sein Freund Granville, der spätere Lord Lansdowne, an ihn richtete. Es zeigt uns, welches Interesse man an Garth nahm, und welchen Ruf er sich als Arzt erworben hatte. Von dieser Krankheit hat er sich wahrscheinlich nicht recht wieder erholt; er starb bald darauf, am 18. Januar 1719,³⁾ und wurde am 22. Januar neben seiner Gattin in dem ihm gehörigen Grabgewölbe in der Kirche zu Harrow-on-the-Hill beigesetzt.⁴⁾

II. Entstehungsgeschichte des *Dispensary*,

'A vobis itaque obnixè peto ut rursus in concordiam redeatis', ruft Garth gegen Ende der Harveian Oration (1697)

¹⁾ Schenk, S. 37.

²⁾ Bell, a. a. O., Einleitung.

³⁾ Über die Frage, ob 1718 oder 1719 als Todesjahr anzusetzen sei, siehe Schenk, S. 40. Die Frage wird m. E. entgültig entschieden durch folgende Stelle in einem Briefe L. Burton's an James Craggs (Stowe Ms., im Britischen Museum, Nr. 198, S. 248): 'And now by the Death of Sr. Saml. Garth the Physician Genl. to the Army being vacant' etc. Der Brief ist vom (Dienstag) 20. Jan. 1718, also 2 Tage nach Garth's Todestag, dem 18. Jan. 1718 nach damaliger Rechnung, das wäre aber nach unserer jetzigen Zeitrechnung der 18. Jan. 1719.

⁴⁾ Döring bei Ersch und Gruber.

seinen Kollegen zu. Mit eindringlichen Worten mahnt er sie da zur Einheit und fordert sie auf, das edle, menschenfreundliche Werk, den armen Kranken unentgeltlich Arzneimittel zu verabfolgen, zu unterstützen. Die Ehre der Fakultät gebiete es, dem niedrigen Beweggründen entspringenden Versuch einzelner, den hochherzigen Plan zu Fall zu bringen, mit der größten Entschiedenheit entgegenzutreten.

Diese Armenapotheke, für deren Unterstützung unser Dichter mit solcher Wärme eintritt, war eine Einrichtung, die schon seit 1687 Gegenstand heftigster Erörterungen im 'College of Physicians' gewesen war.¹⁾

Im Juli 1687 veröffentlichte das Ärztekolleg ein Edikt, das alle 'fellows, candidates and licentiates' aufforderte, den Armen der Nachbarschaft unentgeltlich ärztliche Hilfe zu leisten.²⁾ Der hohe Preis der Arznei aber war der Ausführung dieses Planes hinderlich, man beschloß daher im nächsten Jahr (August 1688), die Arzneien im Laboratorium des College anzufertigen und in einem anderen Raume des Gebäudes abzugeben. Die Kosten sollten aus freiwilligen Beiträgen bestritten werden. Die Apotheker nun, anstatt analog dem mildtätigen Beispiel der Ärzte die Herstellung der Arzneien unentgeltlich zu übernehmen, verbanden sich, eine finanzielle Schädigung fürchtend, mit einigen gleichfalls aus Geldgier unzufriedenen Ärzten und versuchten durch allerlei Intriguen dieses gemeinnützige Unternehmen zu verhindern.³⁾ 1694 wurde der Bechluß von 1687 erneuert und erweitert; es sollte jetzt auch bestimmt werden, wer die Arzneien abgeben und ihren Preis festsetzen sollte. Die Ärzte hatten einige Apotheker dafür gewonnen, die Arzneien auszuteilen, und machten nun den Apothekern den Vorschlag, die Bestimmung des Preises durch den Vorsteher der Apothekergesellschaft vornehmen zu lassen. Doch dagegen erhob

¹⁾ Norman Moore, a. a. O.

²⁾ Johnson, *Lives of the Poets*, sub Garth.

³⁾ Johnson, a. a. O.

sich sofort heftige Opposition. Die Apotheker, die die gute Sache unterstützen wollten, wurden als Verräter ihres Standes verschrien, es wurde ihnen mit Unannehmlichkeiten gedroht und schließlich sogar ein Protest gegen die Absicht der Ärzte beim 'committee of the city' eingereicht. Auch die Ärzte wurden vorstellig, doch scheint 'among the sons of trade' der Krämersinn die Oberhand gewonnen zu haben, denn das 'committee of the city' billigte zwar ihr Unternehmen, zögerte aber die Abfassung eines Schriftstückes hinaus und vergaß es schließlich ganz.¹⁾ Dennoch gaben die Ärzte den Kampf für ihre gute Sache nicht auf, und so wogte der Streit hin und her. Am 22. Dezember 1696 setzte dann das Ärztekollegium ein Schriftstück auf, das von 53 Mitgliedern unterzeichnet und besiegelt wurde.²⁾ Jeder der Unterzeichner verpflichtete sich darin, dem Zensor des Kollegs £ 10 auszusahlen, um damit Arzneien herzustellen, die dann zum Selbstkostenpreis an die Armen abgegeben werden sollten. Die Folgen dieses Beschlusses waren heftige Streitigkeiten; die Gegenpartei, in ihrem Ärger, schenkte sogar nicht einmal vor tätlichen Angriffen zurück.³⁾ Lange konnten unter diesen Umständen die Ärzte die kostenlose Unterstützung der Armen nicht durchführen, sie mußten schließlich den Kampf für die gute Sache aufgeben, da sie von allen Seiten angefeindet, von keiner aber unterstützt wurden.⁴⁾ 'The poor were, for a time, supplied with medicines; for how long a time, I know not', sagt Johnson.⁵⁾ Im Jahre 1703 wurde der Streit auch rechtlich entschieden, indem das Oberhaus erklärte, daß nur die Apotheker das Recht hätten, Arzneimittel anzufertigen.⁶⁾

¹⁾ Johnson, a. a. O.

²⁾ Das Schriftstück ist vor dem Text abgedruckt unter dem Titel: *The Copy* etc.

³⁾ Siehe II. Teil: *The Preface*.

⁴⁾ Schenk, a. a. O., S. 9.

⁵⁾ Johnson, a. a. O.

⁶⁾ Chambers' *Cyclopaedia*, sub Garth.

Diese Streitsache veranlaßte Garth zu seinem satirischen Gedicht. „Als ich sah, daß die Feindseligkeiten unter den Mitgliedern des ‘College of Physicians’ täglich zunahmen, sagt er in der Vorrede zu seinem komischen Epos, da fühlte ich den Drang in mir, eine Satire ähnlich der Boileau’s zu schreiben, ‘and to endeavour to rally some of our disaffected members into a sense of their duty, who have hitherto most obstinately opposed all manner of union’.“ (Vorwort S. 34.)

Und so entwirft er inmitten des Dranges der Geschäfte, inmitten seiner vielseitigen Tätigkeit das Werk, „das ihm die wichtige Vermittlerrolle zwischen Boileau und Pope geben sollte“, ¹⁾ das *Dispensary*. Wie lange Garth daran gearbeitet, wissen wir nicht. Bereits zu Beginn des Jahres 1699 ²⁾ konnte er das Manuskript seinem Freundeskreise vorlegen. Das Gedicht zirkulierte zunächst als Manuskript, doch schon nach einigen Wochen erschien es gedruckt unter dem Titel: „The Dispensary: A Poem. Printed and sold by John Nutt, near Stationer’s Hall. 1699.“ ³⁾

III. Urteil der Zeitgenossen und der Nachwelt.

Im allgemeinen haben wir wenig Urteile bedeutender Kritiker über das *Dispensary*. Wie Garth’s ältere Dichterefreunde Dryden und Addison über das Epos dachten, ist uns leider unbekannt. Pope meinte, daß jede Änderung, die sein Freund an dem *Dispensary* vornahm, eine Verbesserung war. ⁴⁾ Die Lobhymnen Ch. Boyle’s, des späteren Grafen von Orrery, und der übrigen Freunde des Dichters

¹⁾ Schenk, a. a. O., S. 112.

²⁾ Es ist wohl die erste Hälfte des Jahres 1699 als Zeit der Entstehung anzunehmen, da das Gedicht zuerst als Manuskript zirkulierte und in demselben Jahr noch drei Auflagen erlebte.

³⁾ Norman Moore, a. a. O.

⁴⁾ Johnson, a. a. O.

auf das Werk sind zwar übertrieben, verdienen jedoch immerhin Beachtung.

Johnson, der Kritiker, meint in seinem schon mehrfach angezogenen Leben Garth's:

„Im *Dispensary* herrscht ein leichter Fluß der Sprache; die Verse sind im allgemeinen glatt, sehr elegant sind aber wenige. Keine Stelle sinkt unter das Maß der Durchschnittsdichtung herab, wenige aber erheben sich darüber. Der Plan der Dichtung scheint indes nicht recht im Einklang zu stehen mit dem Stoff: die Mittel das Ziel zu erreichen und der Endzweck haben nicht den nötigen Zusammenhang.“ Er führt dann eine Äußerung Resnel's an, der über das *Dispensary* bemerkt, daß das, was der eine Held sagt, ebensogut von einem anderen gesagt werden könnte. Gegen die Komposition, fährt dann der berühmte Doktor fort, lasse sich nichts einwenden. Überall habe der Dichter seine ganze Kraft angewandt, nirgends einen Vers unvollendet gelassen oder einen Gedanken ungenügend ausgedrückt. Es fehle dem Gedicht indes das dichterische Feuer, 'something of general delectation', sagt er zum Schluß und will darin den Grund dafür erblicken, daß es nicht mehr fähig war, sich selbst zu halten, 'since it has been no longer supported by accidental and intrinsic popularity'.

Und diese Beliebtheit war groß gewesen. Ein Gedicht, das in einem Jahre drei Auflagen erlebte, muß Freunde gehabt haben. Kein Wunder. Hatte doch der Dichter vor allem in der Wahl seines Stoffes einen glücklichen Griff getan. Das Thema war durchaus aktuell; die Streitigkeiten zwischen Ärzten und Apothekern damals in aller Munde. Dazu kämpfte er für edle, menschenfreundliche, mildtätige Bestrebungen gegen die Intrigen des Eigennutzes und, wie Johnson sagt, 'was on the side of regular learning against licentious usurpation of medical authority'.

Auch das äußere Gewand, in das der Dichter seine Satire kleidete, die glatten Verse fanden Beifall. Dazu

kommen noch die vielen satirischen Anspielungen auf bekannte Persönlichkeiten und seine zahlreichen, oft sehr komischen Wendungen. So wurde das Gedicht 11 mal aufgelegt,¹⁾ die 11. Auflage erschien im Jahre 1768 — sicher ein Beweis für seine Beliebtheit. Das *Dispensary* ist also bis in die zweite Hälfte des 18. Jahrhunderts gelesen worden, und noch heute sollen einige Zitate daraus gebraucht werden.²⁾

Doch nicht nur über den Kreis seiner Londoner Freunde hinaus trug das Werk den Ruhm seines Verfassers, es wußte sogar die Augen des Auslandes auf sich zu lenken. Sein Anfang wurde ins Französische übertragen und zwar von keinem geringeren als Voltaire. Der berühmte Franzose gibt die vier ersten Verse folgendermaßen wieder:

Muse, raconte-moi les débats salutaires
Des médecins de Londres et des apothicaires,
Contre le genre humain si longtemps réunis,
Quel dieu, pour nous sauver, les rendit ennemis?
Comment laissèrent-ils respirer leurs malades,
Pour frapper à grands coups sur leurs chers camarades?
Comment, changèrent-ils leur coiffure en armet,
La seringue en canon, la pilule en boulet?
Ils connurent la gloire; acharné l'un sur l'autre,
Ils prodiguaient leur vie et nous laissaient la nôtre.³⁾

IV. Literarhistorische Stellung.

Wohl kaum jemand wird sich heutzutage darum kümmern, wer diese so vortreffliche Einrichtung der englischen Armenpflege mitbegründen half. Der Mann, der mit seiner ganzen Kraft für die Förderung dieses edlen Unternehmens eintrat, der die Schale seiner beißenden Satire über jene ausgoß, deren Eigennutz und Geldgier die menschenfreundlichen

¹⁾ Vgl. Norman Moore in D.N.B. und Schenk S. 11, die beide unrichtigerweise nur 10 Auflagen angeben.

²⁾ Norman Moore, a. a. O.

³⁾ Hoefer, *Nouvelle Biographie générale*, sub Garth.

Bestrebungen zu hindern suchten, ist wohl heute so ziemlich vergessen. Nicht aber sein Werk, wenn es auch nicht so geschätzt wird, wie es verdient. Man kennt zwar Pope's *Dunciade*, von der Herder mit Recht sagt, daß sie niemanden mehr geschadet habe als dem Dichter selbst¹⁾, man kennt Dryden's *Mac Flecknoe*, Garth's *Dispensary* aber ist heute kaum dem Namen nach bekannt. Es wurde eben durch Pope's *Rape of the Lock* verdrängt. Und doch verdiente das Garth'sche Werk wenigstens seiner literarhistorischen Bedeutung wegen sicher mehr Beachtung. In seiner bereits mehrfach erwähnten Arbeit über das *Dispensary* war Schenk der erste, der auf die Bedeutung dieser Dichtung hinwies und am Schluß seiner eingehenden Untersuchung zu dem Ergebnis kam, „daß das *Dispensary* eine wichtige Vermittlerrolle zwischen Boileau und Pope gespielt habe.“²⁾

Die Frage, welche Stellung das *Dispensary* innerhalb des komisch-heroischen Epos einnehme, ist durch Schenk erschöpfend behandelt worden. Auch die Frage, unter welchem Einfluß der Dichter gestanden, hat Schenk in seiner Arbeit wiederholt berührt, und in der vorliegenden Ausgabe ist in den Anmerkungen zu den betreffenden Stellen darauf hingewiesen. Es genüge daher hier, nur das Wichtigste kurz zusammenzufassen.

Garth gibt uns selbst in der Vorrede zu seinem Gedicht über diese Frage Aufschluß. „Die Autorität einiger griechischer und lateinischer Dichter rechtfertigt meinen Plan,“ sagt er dort, als er von den Bedenken gegen die Einführung der 'Fury Disease' in seinem Gedicht spricht, und weiter unten: „Was den nächsten Einwand der Kritiker anlangt, ich hätte Boileau's *Lutrin* nachgeahmt, so muß ich gestehen, daß ich stolz auf diesen Tadel bin.“ Diese griechischen und lateinischen Dichter, die uns Garth als seine Vorbilder nennt, waren

¹⁾ Hettner, a. a. O., S. 248.

²⁾ Schenk, a. a. O., S. 112.

Homer und Virgil. Daß er ein gründlicher Kenner des klassischen Altertums war, wurde bereits erwähnt. Seine Übersetzung des 14. Buches der Ovid'schen *Metamorphosen* beweist dies.

Beinahe jedermann beschäftigte sich zu einer Zeit, wo der französische Klassizismus die englische Literatur beeinflusste, mit den Klassikern, und so kam zur persönlichen Neigung unseres Dichters noch die damals herrschende Geschmacksrichtung hinzu. Dieser Einfluß der Klassiker ist im ganzen Gedicht zu erkennen, Anlage, Charaktere und Sprache lehren uns das.

Zu Homer und Virgil, die unseren Dichter Stil und Kunstmittel lehrten, kommen nun noch vor allem die Begründer und Vertreter des heroisch-komischen Epos hinzu.

Im Altertum sind es besonders der *Margites* und der *Froschmäusekrieg*, der die *Iliade* parodiert. Der erste Vertreter des komischen Epos in der Neuzeit ist der Italiener Alessandro Tassoni (1565—1635) mit seinem Gedichte *La secchia rapita* (der geraubte Eimer), das 1622 in Paris erschien. Nach diesem Vorbilde dichtete dann Boileau seinen *Lutrin* (Chorpult) 1674.¹⁾ Der nächste Vertreter dieser Dichtungsgattung ist John Dryden. Er, der bedeutendste englische Epiker unter französischem Einfluß, zeigt in seinem *Mac Flecknoe* (1682) viele Züge ähnlich denen, wie wir sie in der Satire des Boileau'schen *Lutrin* finden.²⁾ Dann wäre als zeitlich nächstes unser Gedicht anzuführen.

Die Frage, ob unser Dichter Boileau oder Dryden nachgeahmt hat, war lange umstritten, erst die Untersuchung Schenk's hat über diesen Punkt Klarheit geschaffen. „Das *Dispensary* ist eine direkte, ziemlich genaue Nachahmung des Boileau'schen *Lutrin*, es ist überhaupt von allen Nachahmungen desselben die ähnlichste und steht dem *Lutrin* sehr nahe, viel

¹⁾ Schenk, a. a. O., S. 46.

²⁾ Schenk, a. a. O., S. 51.

näher als z. B. der so oft mit dem *Lutrin* verglichene *Lockenraub* von Pope. Die gerade Linie des italienischen komischen Epos über das französische zum englischen geht also von *La secchia rapita* über das *Lutrin* zum *Dispensary*.¹⁾

In formaler Hinsicht steht Garth, was Versbau und Reimtechnik anlangt, vollkommen unter dem Einfluß Dryden's.²⁾ Der Mann, der alle seine Zeitgenossen durch den süßen Zauber seiner Sprache, durch eine seltene Meisterschaft des wohlklingenden Reimes entzückte, das Haupt und der Führer der gesamten jungen Dichterschule, der dem französischen Klassizismus zum Siege über die alte englische volkstümliche Dichtung verholfen hatte, wurde auch das Vorbild für unseren Dichter.

Hinsichtlich der Handlung des *Dispensary* sei zum Schluß noch bemerkt, daß der Mittelpunkt derselben, die Schlacht zwischen Ärzten und Apothekern, auf eine wirkliche Begebenheit zurückgeht. „Die Beschreibung der Schlacht,“ sagt Garth in der Vorrede, „gründet sich auf einen Streitfall, der sich in der Armenapothek ereignete, zwischen einem Mitglied des College und seinem Anhang und einigen Dienern, die dort beschäftigt waren, Medizin abzugeben.“

V. Bibliographisches.

Ein Originalmanuskript des *Dispensary* ist nicht vorhanden.³⁾ Es mußte daher die Frage entschieden werden, welche der Auflagen einer kritischen Ausgabe zugrunde zu

¹⁾ Schenk, a. a. O., S. 66.

²⁾ Schenk, a. a. O., S. 10.

³⁾ Wenn Schenk (S. 10) sagt: „Das Manuskript der dritten Auflage, das Garth's Freund Christopher Codrington gehörte, befindet sich in der Bibliothek des Ärztekollegiums in London“, so beruht diese unrichtige Bemerkung vielleicht auf einem Mißverständnis des Wortes *copy* in der Biographie Garth's im D.N.B. Die betreffende Stelle lautet: 'The *copy* of the third which belonged

legen sei. Die Entscheidung war insofern schwierig, als die zu Lebzeiten des Dichters erschienenen Auflagen — die 4 nach seinem Tode veröffentlichten Drucke konnten ja nicht mehr in Betracht kommen — bedeutend voneinander abweichen, wie dies aus den Varianten zu ersehen ist.

Ich habe mich dafür entschieden, die Ausgabe letzter Hand der nachfolgenden kritischen Ausgabe zugrunde zu legen, weil ich so am besten der Schwierigkeiten Herr zu werden glaubte, die die beständigen Änderungen — sowohl des Sinnes, wie der Schreibung —, die der Dichter an seinem Werke vornahm, bieten.

Trotz Nachforschungen am Brit. Museum und an den in Betracht kommenden Bibliotheken der ärztlichen Colleges in London, sowie trotz Anfragen bei den bedeutenderen englischen Antiquariaten, war es mir unmöglich, die 8. Auflage zu Gesicht zu bekommen oder ihr Druckjahr zu erfahren. Ich muß daher die 7. von 1714 als die Ausgabe letzter Hand bezeichnen, selbst auf die Gefahr hin, daß die 8. die letzte der zu Lebzeiten Garth's erschienenen Ausgaben ist. War sie dies wirklich, so würde der Text doch kaum nennenswerte Abweichungen von dem vorliegenden aufweisen. Die Varianten der 9. beweisen uns das.

Die in Betracht kommenden Einzelaufgaben des *Dispensary* sind folgende ¹⁾:

The / Dispensary; / A / Poem. / London, / Printed, And Sold by John Nutt, near / Stationers-Hall. 1699. 4^o. 84 S.S. [¹]

to Garth's Friend, Christopher Codrington, is in the library of the College of Physicians of London' etc.

Trotz sorgfältiger Nachforschung konnte ich weder in der Bibliothek des Royal College of Physicians, noch im Royal College of Surgeons, noch in der R. Med. and Chir. Soc. ein Manuskript finden. Auch im Brit. Mus. ist nichts vorhanden. Wohl aber hat das R. C. of Phys. die 3. Aufl., in der Chr. Codrington die richtigen Namen der Helden eingesetzt hat.

¹⁾ Die schrägen Striche bezeichnen die Zeilenenden.

The / Dispensary: / A / Poem. / In Six Canto's. / *Quod licet, libet.* / The Second Edition, Corrected by the Author. / London / Printed: And Sold by John Nutt near / Stationers-Hall, 1699. 8°. 94 S.S. — Mit Widmung an Anthony Henley, dem Vorwort und dem Schriftstück vom 22. XII. 1696. Außerdem sind abgedruckt Lobgedichte auf das *Dispensary* von C. Boyle, Chr. Codrington, Tho. Cheek und H. Blount. Titelpuffer, das 'College of Physicians' darstellend. [2]

The / Dispensary: / A / Poem. / In six Canto's. / *Quod licet, libet.* / The Third Edition, Corrected by the Author. / London / Printed: and Sold by John Nutt near / Stationer's Hall, 1699. 4°. 94 Seiten. — Beigegeben ist ein Stich, das 'College of Physicians' darstellend: M. van der Guche Sculp. [3]

The / Dispensary. / A / Poem. / In Six Canto's / *Quod licet, libet.* / The Fourth Edition, with Additions. / London / Printed: And Sold by John Nutt near / Stationers Hall, 1700. 8°. 96 Seiten. — Mit Widmung etc. wie bei 3. [4]

The Dispensary etc. The Fifth Edition. 1703. Diese Ausgabe war nirgends aufzufinden. Das Druckjahr erfuhr ich durch eine Mitteilung Prof. Dowdens.

The / Dispensary / A / Poem / In / Six Canto's. / *Quod licet, libet.* / The Sixth Edition, / With several Descriptions and Episodes / never before Printed. / London, / Printed: And Sold by John Nutt, near / Stationers-Hall. 1706. 120 Seiten. 8°. — Mit Widmung etc. wie 3. Titelpuffer wie 3. [6]

The / Dispensary / A / Poem. / In Six Canto's. / — *Hanc veniam petimusque damusque vicissim.* / Hor. de A. P. / The Seventh Edition. / With several Descriptions and Episodes / never before Printed. / London: / Printed for Jacob Tonson, at Shakespear's / Head, over-against Cathrine-Street in / the Strand. 1714. Mit Widmung wie 3-6. 84 Seiten, 8°. — Beigegeben sind dieser Ausgabe 7 Kupferstiche: 1 Titelpuffer und je 1 Stich vor jedem Gesang. Das Titelpuffer stellt eine Szene aus dem Kampf zwischen den Ärzten und Apothekern dar. Der nächste Stich zeigt uns den Gott der Faul-

heit, wie er seinem Lieblingsgeist den Befehl gibt, den Neid aufzusuchen. Im dritten sehen wir Horoscope, wie er bei der Rede des Neides plötzlich vom Stuhle fällt. Der vierte gibt uns die Szene wieder, wie Horoscope die Krankheit beschwört. Das fünfte Bild führt uns in die Wohnung Mirmillos, gerade als die Krankheit vor den dort versammelten Ärzten erscheint. Das nächste zeigt Apollo als Vermittler zwischen Querpo und Stentor, das letzte endlich, wie Celsus in Begleitung der Göttin Gesundheit Harvey beim Kräutersammeln antrifft.

Es wäre nun die 8. Auflage anzuführen, doch war es, wie oben erwähnt, unmöglich, mir dieselbe zu verschaffen oder ihr Druckjahr zu erfahren. Ich gehe daher zur nächsten über.

The / Dispensary / A / Poem / In Six Canto's. / *Hanc veniam petimusque damusque vicissim.* / Hor. de A. P. / The Ninth Edition. / To which is added, / Several verses omitted in the late Editions and a / Compleat Key to the whole. / Dublin: / Printed by Pressick Rider and Thomas / Harbin, for Pat. Dugan, Bookseller, on / Corkhill, MDCCXXV. Mit Widmung etc. wie ³⁻⁷. 12⁰; 71 Seiten. Die Kupfer sind die gleichen wie bei ⁷. [⁹]

The / Dispensary / A / Poem / In / Six Canto's. / — *Hanc veniam petimusque damusque vicissim.* / Hor. de A. P. / The Tenth Edition. / London: / Printed for J. and R. Tonson in the Strand. / 1741. 12⁰. 84 Seiten. Mit Widmung etc. wie ⁸⁻⁹. Titelpuffer und je ein Stich vor jedem Gesang. [¹⁰]

The / Dispensary / A / Poem / In / Six Canto's. / — *Hanc veniam petimusque damusque vicissim.* / Hor. de A. P. / The Eleventh Edition. / Illustrated with Copper Plates. / London: / Printed for R. Baldwin, in Paternoster-Row; and T. Becket and P. A. de Hondt, in the Strand. / MDCCLXVIII. 72 Seiten. Mit Widmung etc. wie ⁸⁻¹⁰, 7 Kupferstiche wie ⁷. [¹¹]

Von den Gesamtausgaben erwähne ich nur die erste. Sie erschien unter dem Titel: The / Works / of the / most celebrated / Minor Poets. / London: / Printed for F. Cogan, at the Middle Temple / Gate. MDCCXLIX. 8⁰ [W]. Garth's

Werke sind abgedruckt im vol. I und III der Sammlung, die ihrem Titel entsprechend, noch eine Reihe anderer Dichter umfaßt, so Wentworth, Earl of Roscommon, Earl of Dorset, Earl of Halifax, George Stepney, William Walsh, Thomas Tickel etc.

Es ist die einzige Gesamtausgabe, die ich bei der Herstellung des Textes berücksichtigte; die übrigen Gesamtausgaben heranzuziehen, schien mir überflüssig, da sie ja doch nur Neudrucke, entweder der Einzelaufgaben oder der Ausgabe von 1749 sind.

Mit ein Grund, *W* für diese kritische Ausgabe zu benutzen, war der Umstand, daß, wie aus den Varianten zu ersehen ist, in *W* verschiedene Änderungen an Versen vorgenommen sind, die sich in keiner der Einzelaufgaben finden. Wer diese Änderungen vornahm, ist mir unbekannt. — *W* ist außerdem die erste Ausgabe, die die Schreibung insofern normalisierte, als sie sämtliche Wörter mit Ausnahme des Zeilenanfangs und der Eigennamen klein schrieb.

Zur Charakterisierung des Textes der Einzelaufgaben wäre nun noch folgendes zu bemerken: Die erste Auflage ist in ziemlich schmucklosem Gewand hergestellt; der Druck ist eher groß zu nennen, die Zeilen sind ziemlich weit auseinander, 18 auf der Seite. Numerierung hat sie nicht, wie überhaupt die Verse in keiner, weder der Einzel- noch der Gesamtausgaben numeriert sind. Der Fuß jeder Seite ist mit dem Stichwort für die folgende Seite versehen. Ihre zahlreichen Druckfehler sind wohl aus der schlechten Handschrift des Dichters zu erklären ('his handwriting was always hurried and slovenly').¹⁾

Ein hiervon wesentlich verschiedenes Bild weist die zweite auf. Sie zeigt eine eingehende und gründliche Revision des Textes. Die Druckfehler der ersten sind verschwunden, dann hat der Dichter eine Revision der

¹⁾ Norman Moore, a. a. O.

Schreibung vorgenommen, indem er größere Regelmäßigkeit anstrebte. Streng durchgeführt ist indes das Bestreben, die Substantiva groß, die Adjektiva dagegen klein zu schreiben, nicht. So finden sich selbst in der Ausgabe letzter Hand, die doch einen wiederholt vom Dichter durchgesehenen Text bietet, noch manche Ausnahmen davon. Ferner ist hier die merkwürdige Tatsache anzuführen, daß mit jedem Gesange die Zahl der Verbesserungen geringer wird. Der Dichter hat offenbar den letzten Gesängen nicht dieselbe Sorgfalt gewidmet, wie den ersten. Außer einer Revidierung der Schreibung, verbesserte er die manchmal etwas merkwürdige Interpunktion der ersten und brachte mehrere Änderungen des Sinnes an. Infolge all dieser Verbesserungen, hauptsächlich aber wegen der revidierten Schreibung weisen sämtliche späteren Auflagen ein wesentlich verschiedenes Bild gegenüber der ersten auf. Es schien mir nun am zweckmäßigsten der größeren Übersicht wegen, alle diese Varianten der ersten Ausgabe, die sich auf Schreibung beziehen, von den übrigen zu trennen, und schon hier anzuführen. Es sind dies folgende:

Canto I.

11 *majestick* || sight, 12 heigt; 13 skill, 14 sight,
 15 *pious* || aim, 16 use || *noble* 17 learn'd, 18 propagation
 19 mazes, 24 strife 27 trains 28 *viscous* || tone, 29 bone;
 30 loose, 34 sluice 35 heats || show'rs; 36 *mechanick* ||
 pow'rs 40 *golden* || light 41 floods || *silver* 45 great
 46 looks || rage 47 flame 48 disguise, 76 rheum || midnight
 watching 87 reign, 89 oblivion 92 ease || slumbring
 93 noise 95 Frst *Druckfehler*. 96 blows || rage 99 discipli-
 ne 102 forrage 103 brandish't 104 *civil* 105 stroaks
 107 o're 108 blows 109 eruptions 110 sheets || smoak,
 111 slumbring || din, 114 fault'er'd || words || sighs 116 curst,
 || dye! 117 indulgence 118 negligence, || ease 119 arms
 121 Brittish || ease, 122 dangers 132 sleik *Druckfehler* ||
 looks 137 ignorance: 138 loiture || life 139 decay

165 recess 167 *heroick* 169 indulgence 171 resolves
 172 heat, || ice 175 Yawn 176 Batts, 176₃ refuge
 176₄ o're 176₆ flie 176₁₂ raptures 187² fault'ring
 188 I'le 190 Princess 199 tye.

Canto II.

1 sighs 2 thro' 13 Eugh, 16 Breath'd 28 bleu
Druckfehler 42 passage 54 accents. 56 shade 60₁ Alas!
 60₂ ills 60₃ isle 60₁₈ ardour 81 I'le || things 84 look
 88 learn'd 89 Collicks || Fair. 94 *learn'd* 97 business || pre-
 tence. 98 grace, 104 mercenary || try's 105 *rich* || *wise*.
 108 maks *Druckfehler* 110 place 112 fancy, 113 one
 117 *twenty Thousand* 119 *apply*. 126 rows 128 Musty ||
 heaps 131 *pay* 133 Planitary 134 ease, 136 shams
 140 Melancholy || proof, 142 wrong, 144 issue 145 flaws.
 146 advice 148 expectation 150 *cosmetick* 154 Name,
 157 arms. 159 sparks 163 Crow'd. 176 *gen'rous*
 177 shou'd'st 178 *design*, 180 ten 181 attempts 186 to
assassinate, 189 crow'd || Skie. 190 command, 194 use
 195 Highgate Hill 197 Hare Court 199 value 201 *undone*.
 205 silence 211 disguise 221 rowz'd, || blest 223 Zeel
Druckfehler 225 smell,

Canto III.

1 pensive || tumults 7 tryes, 8 embraces 9 cares || row-
 ling *Druckfehler*. 10 thoughts 13 applause, || success,
 14 guess 15 I'le 16 mistake || gain. 21 show, 24 deceit.
 26 existence 35 labour, 38 superstitious 40 cozen'd
 59 sight 60 appetite: 61 searches 63 passive 64 hands
 65 darkness 69 glance 71 roame 72 o'recharg'd
 75 smiles || o're || azure || waste 76 Inns o' Courts 77 hour,
 80 vigilance 82 affair, 83 light, || share 86 expedition
 89 steam 90 o're 91 infernal 92 mysterious 94 bloom
 95 sounds 96 exhalations 100 product 101 Shoar,
 102 black 106 chips || mastick 110 Pyle. 112 smoke
 113 portent, 116₁ woud'st || wast, *Druckfehler* 128 Kent-

Street 130 thro' || Pyle. 135 dye, 136 flie 137 hear'd,
 155 abortion 157 rank 159 intent, 162 bus'ness || dine;
 164 int' || rest 165 emulation 174 Burn 181 dye
 183 assistance 198 practices 203 disjoyn. 204 advice,
 212 rage || express'd. 223 Cou'd'st 227 e're 255 Shows ||
 Power 256 joyn 262 Poor || stay; 265 Create, 272 diff-
 rence 276 pretence, 277 preeminence, 299 Create;
 300 they'l 302 success 306 hear'd, 307 triumphal
 309 good; 314 air 315 support. 316 we'l || Consult
 318 resolves

Canto IV.

3 purple 8 Himself, 9 e're 12 seraphick 18 Leud-
 ness 19 what soe're || degree, 26 affairs 27 ne're
 29 Country Dames 33 Cloyster 34 Hackny 35 flie
 38 dine, 42 o' th' Party 64 Priviledge 68 right 76 ex-
 pence, 78 Seal'd 80 word 81 Killing 90 Peleus 93 toil,
 97 labours 109 adoe 115 setling 118 vulgar 119 o'
 131 Fares 133 Rimes 143 Flys || Flys 162 Guinneas
 173 Grot 182 Warriours 205 uncooth 209 turns.

Canto V.

84 penury 88₃ I'l 88₄ with drew. 109 Skie, 111 o're
 113 Chanter 114 Violets 128 Feild *Druckfehler* || Battel
 134 plys, 137 Sheild *Druckfehler* 139 Close stool-pan.
 142 Querpoides 213₅ Access. 213₁₁ a-while 216 dye.
 255 Sheild *Druckfehler* 264 o're spread || vale 268 Carus
 272 Him 319 o're 321 dye, 323 pity 327 He'd
 330 Dispensary 358 Knucles || blood.

Canto VI.

2 health 57 Benumn'd *Druckfehler* 67 Lumpish
 99 hoars *Druckfehler* 118 nodd. 141 Dreadful 151 loath-
 some 174 peopling 191 Scarrs, 197 state! 211 e're
 213 disswade; 216 ground, 217 Shore 218 frown
 223 towr 224 tast *Druckfehler* || indnlgence 228 flowry

230 Blites 231 Flowers 249 tragick 253 ground:
 264 care 302 Higeia 303 venerable 306 mortals.

Was dann die folgenden Auflagen anlangt, so können hier, wie aus dem Variantenapparat zu ersehen ist, zwei Gruppen unterschieden werden, deren eine von der 2., 3. und 4. (5.?) Auflage gebildet werden, die andere von der (5.?) 6. und den folgenden. Garth's Änderungen in den ersten 4 (5) Ausgaben betrafen zumeist Schreibung und Interpunktion, seine Änderungen des Sinnes waren dagegen unbedeutend. Diese nahm er erst in größerem Umfange in der (5.?) 6. ff. vor. So fügte er im 1. Gesang die V.V. 142—162 dazu; dafür fehlen in ^{6 ff.} die V.V. 181₁₋₁₂ der ¹⁻⁴. Im 2. Gesang schaltete er die V.V. 19—23 und 29—36 ein; für die V.V. 60₁₋₂₁ setzte er in ^{6 ff.} die V.V. 61—78. Der 3. Gesang weist die V.V. 41—58 erst von der 7. Auflage an auf, die V.V. 117—124 dagegen schon von der 6. an. Den 4. Gesang unterwarf der Dichter einer bedeutenden Umänderung; er fügte hier von der 6. Auflage an mehr als 100 neue Verse dazu, nämlich 237—362. Im 5. Gesang sind neu in ^{6 ff.} die V.V. 148—194; 221—241; 273—308. In VI endlich: 107—110; 133—140; 201—210; 232—239; 244—247 und 270—293.

Der Druck und die Orthographie des *Dispensary* sind in verschiedener Hinsicht interessant. So sind, wie in so ziemlich allen Drucken aus dieser Zeit, auch im *Dispensary* die Personennamen kursiv gedruckt; eine nähere Beobachtung zeigt indes, daß der Kursivdruck manchmal auch auf andere Wörter ausgedehnt wurde. (Vgl. *Asylum* I 80 etc. etc.) Die Triplets sind, wie allgemein im 17. und 18. Jahrhundert, mit Klammern verbunden. Formen, wie *pamper'd* (I 91), *batt'ning* (I 92) etc. etc., *o'er* (I 90 und öfter), *altho'* (II 210), *thro'* (I 76) etc. etc., dann falsche Schreibungen, wie *Tyro's* (III 144) etc., *peep't* (V 144); endlich solche, wie *shews* (I 8), *dye*¹ (I 116), *tye* (I 199), *Eugh*, *Ewe* (II 11) etc. etc., *rowx'd*¹ (II 221), *tyes*¹ (III 7), *rowling*¹ (III 9),

rouling (III 9), *disjoyn*¹ (III.195), *leudness*¹ (IV 18), *adoc*¹ (IV 108), *Flys*¹ (IV 191), *uncooth*¹ (IV 202), *Battel* (V 125), *plys* (V 131), *dye*¹ (V 204. 313), *knucles* (V 350), *diswade*¹ (VI 204), *shoar* (VI 217), *blites* (VI 220), *shew'd'* (VI 311), *hew* (VI 48), *crowds* (VI 159) etc. etc., schließlich auch *nutes* (VI 63) sind charakteristisch für diese Zeit. Sie zeigen, daß die Orthographie eben doch noch nicht ganz geregelt war. Mit jeder Auflage tritt indes eine Wendung zum Besseren ein und der Druck von 1749 (*W*¹) zeigt vollkommen moderne Schreibung, auch darin, daß er den Kursivdruck der Eigennamen und die großen Anfangsbuchstaben, die sich noch in ¹¹ (1768) finden, wegläßt. —

Zum Schluß noch einige Bemerkungen über die vorliegende Ausgabe. Titelblatt und Überschriften der 6 Gesänge sind möglichst genau der Ausgabe letzter Hand nachgebildet. Die einzelnen Seiten derselben tragen links den Kopftitel *The Dispensary*, rechts ist immer der betreffende Gesang angegeben. Die Orthographie der vorliegenden Ausgabe ist genau dieselbe wie die des zugrunde gelegten Originaltextes. Auch der Kursivdruck der Personennamen (s. oben) ist beibehalten worden. Die Fußnoten direkt unter dem Text sind die des Dichters. (Vgl. Bemerkung zu I, 8 etc. etc.)

Was die Varianten anlangt, so sind von den ersten 6 Auflagen alle, von den nach 1714 erschienenen Auflagen nur die Sinnvarianten verzeichnet.

II. Teil.

Dispensary.

THE DISPENSARY

A
Poem.

In Six Canto's.

— Hanc veniam petimusque damusque
vicissim. Hor. de A. P.

The Seventh Edition.
With several Descriptions and Episodes
never before Printed.

LONDON:

Printed for *Jacob Tonson* at *Shakespear's*
Head, over-against *Cathrine-Street* in
the *Strand*. 1714.

To
ANTHONY HENLEY ESQ; ¹⁾

A Man of your Character can no more Prevent a Dedication, than he wou'd Encourage one; for Merit, like a Virgin's Blushes, is still most discover'd, when it labours most to be conceal'd. 'Tis hard, that to think well of you, shou'd be but Justice, and to tell you so, shou'd be an Offence: Thus rather than violate Your Modesty, I must be wanting to your other Virtues; and to gratifie One good Quality, do wrong to a Thousand. The World generally measures our Esteem by the Ardour of our Pretences; and will scarce believe that so much Zeal in the Heart can be consistent with so much Faintness in the Expressions; but when They reflect on our Readiness to do Good, and your Industry to hide it; on your Passion to oblige, and your Pain to hear it own'd; They'll conclude, that Acknowledgements wou'd be Ungrateful to a Person, who even seems to receive the Obligations he confers.

But tho' I shou'd persuade myself to be silent upon all Occasions; those more Polite Arts, which, till of late, have Languish'd and Decay'd, wou'd appear under their present Advantages, and own you for one of their generous Restorers: Insomuch, that Sculpture now Breaths, Painting Speaks, Musick Ravishes; and as you help to

¹⁾ Diese Widmung wurde zum ersten Male in der 2. Auflage abgedruckt.

refine our Taste, you distinguish your Own. Your Approbation of this Poem, is the only Exception to the Opinion the World has of your Judgement, that ought to relish nothing so much, as what you write your self: But you are resolv'd to forget to be a Critick, by remembring you are a Friend. To say more, wou'd be uneasie to you, and to say less, wou'd be unjust in

YOUR HUMBLE SERVANT.

THE
PREFACE. ¹⁾

Since this following Poem in a Manner stole into the World, I cou'd not be surpriz'd to find it uncorrect: Tho' I can no more say, I was a Stranger to its coming abroad, than that I approv'd of the Publisher's Precipitation in doing it: For a Hurry in the Execution, generally produces a Leisure in Reflection, so when we run the fastest, we stumble the ofttest. However, the Errours of the Printer have not been greater than the Candour of the Reader: and if I cou'd but say the same of the Defects of the Author, he'd need no Justification against the Cavils of some Furious Criticks, who, I am sure, wou'd have been better pleas'd if they had met with more Faults.

Their Grand Objection is, That the *Fury Disease* is an improper Machine to recite Characters, and recommend the Example of present Writers: But tho' I had the Authority of some *Greek* and *Latin* Poets, upon parallel Instances, to justify the Design; yet that I might not introduce any thing that seem'd inconsistent or hard, I started this Objection myself, to a Gentleman very remarkable in this sort of Criticism, who wou'd by no means allow that the Contrivance was forc'd, or the Conduct incongruous.

Disease is represented a *Fury* as well as *Envy*: She is imagin'd to be forc'd by an Incantation from her Recess;

¹⁾ *Zuerst in der 2. Auflage abgedruckt.*

and to be reveng'd on the Exorcist, mortifies him with an Introduction of several Persons eminent in an Accomplishment He has made some Advances in.

Nor is the Compliment less to any Great Genius mention'd there; since a very Fiend, who naturally repines at any Excellency, is forc'd to confess how happily They've all succeeded.

Their next Objection is, That I have imitated the *Lutrin* of Monsieur *Boileau*. I must own I am proud of the Imputation; unless their Quarrel be, That I have not done it enough: But he that will give himself the trouble of examining, will find I have copy'd him in nothing but in two or three Lines in the Complaint of *Molesse*, *Canto II.* and in one in his *First Canto*; the Sense of which Line is entirely his, and I cou'd wish it were not the only good One in mine.

I have spoke to the most material Objections I have heard of, and shall tell these Gentlemen, That for ev'ry Fault they pretend to find in this *Poem*, I'll undertake to shew them two. One of these curious Persons does me the Honour to say, He approves of the Conclusion of it; but I suppose 'tis upon no other Reason, but because 'tis the Conclusion. However, I shou'd not be much concern'd not to be thought Excellent in an Amusement I have very little practis'd hitherto, nor perhaps ever shall again.

Reputation of this sort is very hard to be got, and very easie to be lost; its Pursuit is painful and its Possession unfruitful: Nor had I ever attempted any thing in this kind, till finding the Animosities amongst the Members of the *College of Physicians* encreasing daily (notwithstanding the frequent Exhortations of our Worthy President to the contrary) I was persuaded to attempt something of this nature, and to endeavour to Rally some of our dissaffected Members into a sense of their Duty,

who have hitherto most obstinately oppos'd all manner of Union; and have continu'd so unreasonably refractory, that 'twas thought fit by the College, to reinforce the Observance of the Statutes by a Bond, which some of them wou'd not comply with, tho' none of 'em had refus'd the Ceremony of the customary Oath; like some that will trust their Wives with any body, but their Money with none. I was sorry to find there cou'd be any Constitution that was not to be cur'd without Poison, and that there shou'd be a Prospect of effecting it by a less grateful Method than Reason and Persuasion.

The Original of this Difference has been of some standing tho' it did not break out to Fury and Excess till the time of erecting the *Dispensary*, being an Apartment in the *College* set up for the Relief of the Sick Poor, and manag'd ever since with an Integrity and Disinterest suitable to so Charitable a Design.

If any Person wou'd be more fully inform'd about the Particulars of so Pious a Work, I refer him to a Treatise set forth by the Authority of the President and Censors, in the Year 97. 'Tis call'd *A short Account of the Proceedings of the College of Physicians, London, in relation to the Sick Poor*. The Reader may there not only be inform'd of the Rise and Progress of this so Publick an Undertaking, but also of the Concurrence and Encouragement it met with from the most, as well as the most Ancient Members of the Society, notwithstanding the vigorous Opposition of a few Men, who thought it their Interest to defeat so laudable a Design.

The Intention of this Preface is not to persuade Mankind to enter into our Quarrels, but to vindicate the Author from being censur'd of taking any indecent Liberty with a Faculty he has the Honour to be a Member of. If the *Satyr* may appear directed at any particular Person, 'tis at such only as are presum'd to be engag'd

in Dishonourable Confederacies for mean and mercenary Ends, against the Dignity of their own Profession. But if there be no such, then these Characters are but imaginary, and by consequence ought to give no body offence.

The Description of the Battel is grounded upon a Feud that hapned in the *Dispensary*, betwixt a Member of the College with his Retinue, and some of the Servants that attended there, to dispence the Medicines; and is so far real: tho' the Poetical Relation be fictitious. I hope no body will think the Author scurrillous thro' the whole, who being too liable to Faults himself, ought to be less severe, upon the Miscarriages of others. If I am hard upon any one, 'tis my Reader: But some Worthy Gentlemen, as remarkable for their Humanity, as their Extraordinary Parts, have taken care to make him amends for it, by prefixing something of their own. I confess those Ingenious Gentlemen have done me a great Honour; but while they design an imaginary Panegyrick upon me, They have made a real one upon Themselves; and by saying how much this small Performance exceeds some others, They convince the World how far it falls short of theirs.

THE COPY OF AN INSTRUMENT SUSCRIBED
BY THE PRESIDENT, CENSOR, MOST OF THE ELECTS,
SENIOR FELLOWS, CANDIDATES etc. OF THE COLLEGE OF
PHYSICIANS, IN RELATION TO THE SICK POOR.¹⁾

Whereas the several Orders of the College of Physicians, London, for prescribing Medicines gratis to the Poor Sick of the Cities of London and Westminster, and parts adjacent, as also the Proposals made by the said College to the Lord Mayor, Court of Aldermen and Common Council of London, in pursuance thereof, have hitherto been ineffectual, for that no method hath been taken to furnish the Poor with Medicins for their Cure at low and reasonable rates: We therefore whose Names are here under-written, Fellows or Members of the said College, being willing effectually to promote so great a Charity, by the Counsel and good liking of the President and College declared in their Comitia, hereby (to wit, each of us severally and apart, and not the one for the other of us) do oblige our selves to pay to Dr. Thomas Burwell, Fellow and Elect of the said College, the sum of Ten Pounds a-piece of Lawful Money of England, by such proportions, and at such times as to the major part of the Suscribers hereto shall seem most convenient: Which Money when received by the said Dr. Thomas Burwel, is to be by him expended in preparing and delivering Medicins to the Poor at their intrinsick Value,

¹⁾ *Zuerst in der 2. Auflage abgedruckt.*

in such Manner, and at such Times, and by such Orders and Directions, as by the major part of the Suscribers hereto shall in Writing be hereafter appointed and directed for that purpose. In Witness whereof we have hereunto set our Hands and Seals this Twenty Second Day of December, 1696.

Tho. Millington, *Praeses*.
 Tho. Burwell, *Elect. and*
Censor.

Sam. Collins, *Elect*.

Edw. Browne, *Elect*.

Rich. Torless, *Elect. and*
Censor.

Edw. Hulse, *Elect*.

Tho. Gill, *Censor*.

Will. Dawes, *Censor*.

Jo. Hutton.

Rob. Brady.

Hans Sloane.

Rich. Morton.

John Hawys.

Ch. Harel.

Rich. Robinson.

Joh. Bateman.

Walter Mills.

Dan. Coxe.

Henry Sampson.

Thomas Gibson.

Charles Goodall.

Edm. King.

John Wright.

James Drake.

Sam. Morris.

John Woodward.

Sam. Garth.

Barnh. Soame.

Denton Nicholas.

Joseph Gaylard.

John Woollaston.

Steph. Hunt.

Oliver Horseman.

Rich. Morton, *Jun*.

David Hamilton.

Hen. Morelli.

Walter Harris.

William Briggs.

Th. Colladon.

Martin Lister.

Jo. Colbatch.

Bernard Connor.

W. Cockburn.

J. le Feure.

P. Sylvestre.

Cha. Morton.

Walt. Charlton.

Phineas Fowke.

Tho. Alvery.

Rob. Gray.

. . . . Norris.

George Colebrock.

Gideon Harvey.

The Design of Printing the Suscriber's Names, is to shew, that the late Undertaking has the Sanction of a College Act; and that 'tis not a Project carried on by Five or six Members, as those that oppose it, wou'd unjustly insinuate.

TO DR. G — *th*, UPON THE *Dispensary*.¹⁾

Oh that some Genius, whose Poetick Vein,
Like Mountague's, cou'd a just Piece sustain,
Would search the Græcian and the Latin Store,
And thence present thee with the purest Oar.
In lasting Numbers praise thy whole Design,
And Manly Beauty of each Nervous Line.
Show how your pointed Satyr's Sterling Wit
Do's only Knaves, or formal Blockheads hit;
Who're gravely Dull, insipidly Serene,
And carry all their Wisdom in their Mien.
Whom thus expos'd, thus strip'd of their Disguise,
None will again Admire, most will Despise.
Show in what Noble Verse Nassau you sing,
How such a Poet's worthy such a King.
When Sommer's Charming Eloquence you Praise,
How loftily your Tuneful Voice you raise!
But my por feeble Muse is as unfit
To Praise, as Imitate what you have writ.
Artists alone should venture to Commend
What D — is can't Condemn, nor D — en Mend:
What must, writ with that Fire and with that Ease,
The Beaux, the Ladies, and the Criticks please.

C. BOYLE.

¹⁾ *Sämtliche Lobgedichte erschienen zum ersten Male in der 2. Auflage.*

TO MY FRIEND THE AUTHOR, DESIRING MY OPINION
OF HIS POEM.

Ask me not, Friend, what I Approve or Blame }
Perhaps I know not why I like, or Damn;
I can be Pleas'd; and I dare own I am. }
I read Thee over with a Lover's Eye,
Thou hast no Faults, or I no Faults can spy; }
Thou art all Beauty, or all Blindness I. }
Criticks, and aged Beaux of Fancy chaste,
Who ne'er had Fire, or else whose Fire is past, }
Must judge by Rules what they want Force to Taste. }
I wou'd a Poet, like a Mistress, try,
Not by her Hair, her Hand, her Nose, her Eye; }
But by some Nameless Pow'r, to give me Joy. }
The Nymph has Grafton's, Cecil's, Churchil's Charms, }
If with resistless Fires my Soul she warms
With Balm upon her Lips, and Raptures in her Arms, }
Such is thy Genius, and such Art is thine, }
Some secret Magick works in ev'ry Line;
We judge not, but we feel the Pow'r Divine. }
Where all is Just, is Beauteous, and is Fair,
Distinctions vanish of peculiar Air.
Lost in our Pleasure, we Enjoy in you
Lucretius, Horace, Sheffeld, Mountague.
And yet 'tis thought, some Criticks in this Town, }
By Rules to all, but to themselves unknown
Will Damn thy Verse, and Justify their own. }

Why, let them Damn: Were it not wondrous hard
 Facetious M— and the City B—
 So near ally'd in Learning, Wit, and Skill,
 Shou'd not have leave to Judge, as well as Kill?
 Nay, let them write; Let them their Forces join,
 And hope the Motly Piece may Rival thine.
 Safely despise their Malice, and their Toil,
 Which Vulgar Ears alone will reach, and will defile.
 Be it thy Gen'rous Pride to please the Best,
 Whose Judgement, and whose Friendship is a Test.
 With Learned Hannes thy healing Cares be join'd, }
 Search thoughtful Ratcliffe to his in most Mind: }
 Unite, restore your Arts, and save Mankind,
 Whilst all the busie M—ls of the Town
 Envy our Health, and pine away their own.
 When e'er thou wou'dst a Tempting Muse engage
 Judicious Walsh can best direct her Rage.
 To Sommers, and to Dorset too submit,
 And let their Stamp Immortalize thy Wit.
 Consenting Phoebus bows, if they Approve,
 And Ranks thee with the foremost Bards above:
 Whilst these of Right the Deathless Laurel send, }
 Be it my Humble Bus'ness to Commend }
 The faithful, honest Man, and the well-natur'd Friend. }

CHR. CODRINGTON.

TO MY FRIEND DR. G—TH, THE AUTHOR OF THE
DISPENSARY.

To Praise your Healing Art would be in vain,
The Health you give, prevents the Poet's Pen.
Sufficiently confirm'd is your Renown,
And I but fill the Chorus of the Town.
That let me wave, and only now Admire,
The dazzling Rays of your Poetick Fire:
Which its diffusive Virtue does dispense,
In flowing Verse, and elevated Sense.

The Town, which long has swallow'd foolish Verse,
Which Poetasters ev'ry where rehearse;
Will mend their Judgement now, refine their taste,
And gather up th' Applause they threw in Waste.
The Playhouse shan't Encourage false, sublime,
Abortive Thoughts, with Decoration-Rhime.

The Satyr of Vile Scribblers shall appear
On none, except upon themselves severe:
While Yours Contemns the Gall of Vulgar Spight;
And when You seem to Smile the most, you Bite.

THO. CHEEK.

TO MY FRIEND, UPON THE DISPENSARY.

As when the People of the Northern Zone
Find the Approach of the Revolving Sun,
Pleas'd and reviv'd, They see the new-born Light,
And dread no more Eternity of Night:

Thus We, who lately as of Summers Heat
Have felt a Dearth of Poetry and Wit;
Once fear'd, Apollo would return no more
From warmer Climes, to an ungrateful Shore.
But you, the Fav'rite of the Tuneful Nine,
Have made the God in his full Lustre shine;
Our Night have chang'd into a Glorious Day,
And reach'd Perfection in your first Essay:
So the young Eagle that his Force would try,
Faces the Sun, and tow'rs it to the Skie.

Others proceed to Art by slow degrees,
Awkward at first, at length they faintly Please;
And still whate'er their first Efforts produce,
'Tis an Abortive, or an Infant Muse:
Whilst yours, like Pallas, from the Head of Jove
Steps out full grown, with noblest Pace to move.
What ancient Poets to their Subject owe,
Is here inverted, and this owes to you:
You found it Little, but have made it Great;
They could Describe, but you alone Create!

Now let your Muse rise with Expanded Wings,
To Sing the Fate of Empires, and of Kings;
Great William's Victories she'll next rehearse,
And raise a Trophy of Immortal Verse:
Thus to your Art proportion the Design,
And Mighty Things with Mighty Numbers join, }
A Second Namur, or a future Boyne.

H. BLOUNT.

The Dispensary.

Canto I.

Speak, Goddess! since 'tis Thou that best canst tell,
How ancient Leagues to modern Discord fell:
And why Physicians were so cautious grown
Of Others Lives, and lavish of their Own;
How by a Journey to th' *Elysian Plain* 5
Peace triumph'd, and old Time return'd again.

Not far from that most celebrated Place,
Where angry *Justice shews her awful Face;
Where little Villains must submit to Fate,
That great ones may enjoy the World in State; 10
There stands a †Dome, Majestick to the Sight,
And sumptuous Arches bear its oval Height;
A golden Globe plac'd high with artful Skill,
Seems, to the distant Sight a gilded Pill:
This Pile was, by the Pious Patron's Aim, 15
Rais'd for a Use as Noble as its Frame:

* *Old Baily.*

† *College of Physicians.*

Die Verszählung fehlt in den Originaldrucken, sowie in den Gesamtausgaben. 1 tell¹ 3 And why] Whence 'twas,¹⁻⁴ || cautious] frugal¹ 4 others^{1-4. 6} || own; ^{1-4. 6} 8 Anmerkung unter dem Text in ^{6ff.} und W¹; ebenso in V. 11. Die Notenzeichen stehen im Text der Originalausgaben immer vor dem Wort, zu dem sie gehören. 10 state; ¹⁻⁴ 14 Seems¹ || Sight ¹⁻⁴ 15 was¹ 16 Frame; ¹⁻⁴

Nor did the Learn'd Society decline
 The Propagation af that great Design;
 In all her Mazes, Nature's Face they view'd,
 And as she disappear'd, their Search pursu'd. 20
 Wrapt in the Shades of Night the Goddess lyes, }
 Yet to the Learn'd unveils her dark Disguise,
 But shuns the gross Access of vulgar Eyes. }
 Now she unfolds the faint, and dawning Strife
 Of infant Atoms kindling into Life: 25
 (How ductile Matter new Meanders takes,
 And slender Trains of twisting Fibres makes.
 And how the Viscous seeks a closer Tone,
 By just degrees to harden into Bone;
 While the more Loose flow from the vital Urn, 30
 And in full Tides of Purple Streams return;
 How lambent Flames from Life's bright Lamp arise,
 And dart in Emanations through the Eyes:
 How from each Sluice a gentle Torrent pours,
 To slake a feav'rish Heat with ambient Showrs. 35
 Whence, their Mechanick Pow'rs, the Spirits claim,
 How great their Force, how delicate their Frame:
 How the same Nerves are fashion'd to sustain
 The greatest Pleasure and the greatest Pain.
 Why bileous Juice a Golden Light puts ou, 40
 And Floods of Chyle in Silver Currents run.
 How the dim Speck of Entity began

20 their Search] they still ^{1-4. 6-11} 21-23 *lauteten in* ¹⁻⁴:

They find her dubious now, and then, as plain;
 Here, she's too sparing, there [sparing; there, ²⁻⁴] profusely vain.

21 shade *W*¹ || lies *W*¹ 32-33 *fehlen in* ¹⁻³ 33 emanations⁴ ||
 eyes; ⁴ 34 How, ²⁻³ While⁴ || Sluice, ²⁻³ || gentle] bring ¹⁻⁴ 35 To
 slake a] T'extinguish ¹⁻⁴ || heats¹ Heats ²⁻⁴ || show'rs;¹ Show'rs; ²⁻⁴
 36 Whence ¹⁻⁴ || Pow'rs ²⁻⁴ 39 Pleasure, ²⁻⁴

T'exert its primogenial Heat and stretch to Man.
 To how minute an Origin we owe
 Young *Ammon*, *Caesar*, and the Great *Nassau*. 45
 Why paler Looks impetuous Rage proclaim,
 And why chill Virgins redden into Flame.
 Why Envy oft transforms with wan Disguise,
 And why gay Mirth sits smiling in the Eyes.
 All Ice why *Lucrece*, or *Sempronia*, Fire, 50
 Why *S—* rages to survive Desire.
 Whence *Milo's* Vigour at *Olympick's* shown,
 Whence Tropes to *F—* or Impudence to *S—*
 How Matter, by the vary'd shape of Pores,
 Or Idiots frames or solemn Senators. 55
 Hence 'tis we wait the wond'rous Cause to find,
 How Body acts upon impassive Mind.
 How Fumes of Wine the thinking Part can fire,
 Past Hopes revive, and present Joys inspire:
 Why our Complexions oft our Soul declare, 60
 And how the Passions in the Features are.
 How Touch and Harmonie arise between
 Corporeal Figure, and a Form unseen,
 How quick their Faculties the Limbs fulfil,
 And act at ev'ry Summons of the Will. 65
 With mighty Truths, mysterious to descry,
 Which in the Womb of distant Causes lye.

43 T'extend its recent Form, and stretch to Man. 1-4. 2-11. W¹

To work its brittle Being up to Man.⁶

50 fire, 1-4 51 S—] Scarsdale W¹ 52 th' *Olympick's* 1-4
 53 Whence tropes to *F—ch*, [F—h, 2-4] or impudence to *S—* 1-4 ||
 tropes⁹ || *F—h*,⁶ Finch, W¹ || *S—n*.⁶ Sloane; W¹ 54-55 *lauten*
 in 1-6: Why *Atticus* polite, *Brutus* severe, Why *Me—nd* [*M—n* 2-4
*Me—n*⁶] muddy, *M—gue* why clear? 54 W¹ *haben* VV. 54-55
der 1-6 *als Anmerkung zu V. 53*. 56 wondrous 1-4. 6 58 part 1-4. 6
 63 Corporeal Substances, and Things unseen. 1-6 unseen; 9-11
 64-65 *fehlen in* 1-6. 67 *lie* 1-4.

But now no grand Enquiries are descry'd,
 Mean Faction reigns, where Knowledge shou'd preside, } 70
 Feuds are increas'd, and Learning laid aside.
 Thus *Synods* oft, Concern for Faith conceal;
 And for important *Nothings* show a Zeal:
 The drooping Sciences neglected pine,
 And *Paeon's* Beams with fading Lustre shine.
 No Readers here with Hectick Looks are found, 75
 Or Eyes in Rheum, thro' midnight-watching drow'nd:
 The lonely Edifice in Sweats complains
 That nothing there but sullen Silence reigns.

This Place so fit for undisturb'd Repose,
 The God of Sloth for his *Asylum* chose. 80
 Upon a Couch of Down in these Abodes
 Supine with folded Arms he thoughtless nods,
 Indulging Dreams his Godhead lull to Ease,
 With Murmurs of soft Rills, and whisp'ring Trees.
 The *Poppy* and each numbing Plant dispense 85
 Their drowzy Virtue, and dull Indolence.
 No Passions interrupt his easie Reign,
 No Problems puzzle his Lethargick Brain,
 But dark Oblivion guards his peaceful Bed,
 And lazy Fogs hang ling'ring o'er his Head. 90

68 But now those great Enquiries are no more, ¹⁻⁶ 69 And
 Faction Skulks, [skulks, ²⁻⁶] where Learning shone before: ¹⁻⁶
 70—72 *fehlen in* ¹⁻⁶ 70 increas'd ^{10. 11 w¹} 71 conceal, ⁹⁻¹⁰
 75 looks ¹⁻⁴ 76 midnight-watchings ⁹ Midnight-watching, ¹¹ ||
 drow'nd ¹ 77 complains, ²⁻⁴ 78 sullen] empty ^{1-4. 6} 79 Thus'
Druckfehler] This ^{1-4. 6} 82 The careless Deity supinely nods. ¹⁻⁴
Hinter 82 *folgen in* ¹⁻⁴: His leaden Limbs at gentle ease are laid,
 With [When ³⁻⁴] *Poppys* [*Poppies* ²⁻⁴] and dull *Night-shade* o're
 [*Nightshade* o'er ²⁻⁴] him spread; 83—87 *fehlen in* ¹⁻⁴ 85 num-
 bing] numming ⁶ *Druckfehler* 86 drowsy ⁹ 88 lethargick ¹⁻⁴ ||
 Brain ^{1-4. 6} 89 dark] dull ¹⁻⁴ 90 hang ling'ring o'er his] bedew
 his thoughtless ¹⁻⁴

As at full Length the pamper'd Monarch lay
 Batt'ning in Ease, and slumb'ring Life away:
 A spiteful Noise his downy Chains unties,
 Hastes forward, and encreases as it flies.
 First, some to cleave the stubborn *Flint engage, 95
 'Till urg'd by Blows, it sparkles into Rage,
 Some temper Lute, some spacious Vessels move;
 These Furnaces erect, and Those approve.
 Here Phyls in nice Discipline are set,
 There Gally-pots are rang'd in Alphabet. 100
 In this place, Magazines of Pills you spy;
 In that, like Forage, Herbs in Bundles lye.
 While lifted Pestles brandish'd in the Air
 Descend in Peals, and Civil Wars declare.
 Loud Stroaks, with pounding Spice, the Fabrick rend, 105
 And Aromatick Clouds in Spires ascend.

So when the *Cyclops* o'er their Anvils sweat,
 And swelling Sinews ecchoing Blows repeat;
 From the *Volcano's* gross Eruptions rise,
 And curling Sheets of Smoke obscure the Skies. 110

The slumb'ring God amaz'd at this new Din,
 Thrice strove to rise, and thrice sunk down agen.
 Listless he stretch'd, and gaping rubb'd his Eyes,
 Then falter'd thus betwixt half Words and Sighs.

How impotent a Deity am I! 115

* *The Building of the Dispensary.*

91 lay, ¹⁻⁴ 92 away ¹ 93 spiteful ¹⁻⁴ 95 *Neuer Abschnitt* ^{2-4. 11. W¹} || *In* ²⁻⁴ *am rechten Rande in Kursivdruck die Bemerkung*: The building of the Dispensary. *Anmerkung unter dem Text in* ^{6ff. W¹} 96 Rage. ²⁻⁴ 102 Forrage, ²⁻⁴ || lie; *W¹*
 103 Pestles, ¹⁻⁴ || Air, ¹⁻⁴ 106 aromatick ^{1. 2} 107 *Kein neuer Abschnitt* ¹ || *Cyclops*, ²⁻⁴ 108 swelling] their swol'n [swoln ^{4. 6}] ^{1-4. 6}
 || repart, ¹ 109 *Vulcano's* ^{1-4. 6} 110 And curling] And, with curl'd ¹ 111 *Kein neuer Abschnitt* ¹⁻⁴ 112 again *W¹* 113 Then, half erect, he rubb'd his opening [op'ning ²⁻⁴] Eyes, ¹⁻⁴ 114 Then] And ¹ || faulter'd ¹⁻⁴

With Godhead born, but curs'd, that cannot die!
Thro' my Indulgence, Mortals hourly share
A grateful Negligence, and Ease from Care.

Lull'd in my Arms, how long have I with-held
The *Northern* Monarchs from the dusty Field. 120

How have I kept the *British* Fleet at Ease,
From tempting the rough Dangers of the Seas.

Hibernia owns the Mildness of my Reign,
And my Divinity's ador'd in *Spain*.

I Swains to *Sylvan* Solitudes convey, } 125
Where stretch'd on Mossy Beds, they waste away,
In gentle Joys the Night, in Vows the Day.

What Marks of wond'rous Clemency I've shown,
Some Rev'rend *Worthies* of the Gown can own. 130
Triumphant Plenty, with a chearful Grace,

Basks in their Eyes, and sparkles in their Face.

How sleek their Looks, how goodly is their Mien,
When big they strut behind a donble Chin.

Each Faculty in Blandishments they lull,
Aspiring to be venerably dull. 135

No learn'd Debates molest their downy Trance,
Or discompose their pompous Ignorance:

But undisturb'd, they loiter Life away,
So wither Green, and blossom in Decay.

Deep sunk in Down, they, by my gentle Care, } 140
Avoid th'Inclemencies of Morning Air,
And leave to tatter'd **Crape* the Drudgery of Pray'r. }

* See Boil. *Lut*.

116 born.] bless'd.² 117 Mortals hourly] 'tis, that Mortals¹ 119 *Kein neuer Abschnitt*^{1. W¹} || with-held,¹ 120 field? *W¹* 121 ease,¹⁻⁴ 125 convey¹⁻⁴ 127 In gentle inactivity, the day.¹⁻⁴ 128 marks¹⁻⁴ || wondrous^{1-4. 6} 129 My bright and blooming Clergy hourly own.¹ || *Worthies*¹⁻⁴ 136 Trance¹ 139 wither,²⁻⁴ 140 they¹ || Care¹⁻⁴ 142-162 *fehlen in*¹⁻⁵ (*siehe Einleitung S. 24*) 142 *Ann. in*^{6a. W¹}

Urim was civil, and not void of Sense,
 Had Humour, and a courteous Confidence.
 So spruce he moves, so gracefully he cocks; 145
 The hallow'd *Rose* declares him Orthodox.
 He pass'd his easie Hours, instead of Pray'r,
 In Madrigals, and *Phillising* the Fair.
 Constant at Feasts, and each *Decorum* knew;
 And soon as the Dessert appear'd, withdrew. 150
 Always obliging and without Offence,
 And fancy'd for his gay Impertinence.
 But see how ill mistaken Parts succeed;
 He threw off my Dominion, and would read;
 Engag'd in Controversie, wrangled well, 155
 In *Convocation*-Language cou'd excel.
 In Volumes prov'd the Church without Defence,
 By nothing guarded but by *Providence*:
 How Grace and Moderation disagree;
 And Violence advances Charity. 160
 Thus writ 'till none would read, becoming soon
 A wretched Scribler, of a rare Buffoon.
 Mankind my fond propitious Pow'r has try'd,
 Too oft to own, too much to be deny'd.
 And all I ask are Shades and silent Bow'rs, 165
 To pass in soft Forgetfulness my Hours.
 Oft have my Fears some distant *Villa* chose,
 O'er their *Quietus* where fat Judges dose,
 And lull their Cough and Conscience to repose: }
 Or if some *Cloyster's* Refuge I implore, 170
 Where holy *Drones* o'er dying Tapers snore:

150 Desert⁶ 151 wrangle⁶ 158 By nothing guarded but by]
 And guarded but by helpless⁶ 164 deni'd. ²⁻⁴ 165 And
 [And, ²⁻⁴ ⁶] in return [return, ²⁻⁴ ⁶] I ask but some Recess,
 [Recess⁶] ¹⁻⁴ ⁶ 166 T'enjoy th'entrancing Extasies of Peace. ¹⁻⁴
 To relish the lov'd Extasies of Peace.⁶ 167—171 *fehlen in* ¹⁻⁴ ⁶
 169 Conscience⁷ *Druckfehler*

The Peals of *Nassau's Arms these Eyes unclose,
 Mine he molests, to give the World Repose.
 That Ease I offer with Contempt He flies,
 His Couch a Trench, his Canopy the Skies. 175
 Nor Climes nor Seasons his Resolves controul,
 Th' *Æquator* has no Heat, no Ice the *Pole*.
 With Arms resistless o'er the Globe he flies,
 And leaves to *Jove* the Empire o' the Skies.
 But as the slothful God to yawn begun, 180
 He shook off the dull Mist, and thus went on.
 'Twas in this rev'rend Dome I sought Repose,

* See Boil. *Lut.*

172—174 *lauten in* 1—4 5:

But that, the great *Nassau's* Heroick Arms
 Has long prevented with his loud Alarms.
 Still my Indulgence with contempt he flies,
 176 Nor Climes nor] Nor Skies nor 1—2 Nor Skies, nor 3 No
 threatning * 178 From Clime to Clime his wondrous Triumphs
 move, 1—3 || o're 4 179 And *Jove* grows jealeous of his Realms
 above. 1—3 *Hinter* 181 *folgen in* 1—4 *folgende Verse, die in W*¹
unter dem Text in Kursivdruck als Zusatz zu V. 176 beigefügt sind:

Sometimes among the *Caspian* Cliffs I creep,
 Where solitary Bats, and Swallows sleep.
 Or if some Cloyster's Refuge I implore,
 Where holy Drones o'er dying Tapers snore;
 Still *Nassau's* Arms a soft Repose deny, 5
 Keep me awake, and follow where I fly.
 Now since he has vouchsaf'd the World a Peace, 1—2
 [Since he has bless'd the weary World with Peace, 3. W¹
 Since on the World his blessings he bestows, 4]
 And with a Nod has bid *Bellona* cease: [settld a Repose 4] 10
 I sought the Covert of some peaceful Cell,
 Where silent Shades in harmless Raptures dwell;
 That Rest might past Tranquility restore,
 And Mortal never interrupt me more.

182 'Twas here, alas! I thought I might Repose, 1—4

These Walls were that *Asylum* I had chose.
 Here have I rul'd long undisturb'd with Broils
 And laugh'd at Heroes, and their glorious Toils, 185
 My Annals are in mouldy Mildews wrought,
 With easie Insignificance of Thought.

But now some busie, enterprizing Brain }
 Invents new Fancies to renew my Pain,
 And labours to dissolve my easie Reign. } 190

With that, the God his darling *Phantom* calls,
 And from his falt'ring Lips this Message falls:

Since Mortals will dispute my Pow'r, I'll try
 Who has the greatest Empire, they or I.
 Find *Envy* out, some Prince's Court attend, 195
 Most likely there you 'll meet the famish'd Fiend.
 Or where dull Criticks Author's Fate foretel;
 Or where stale Maids. or meager Eunnuchs dwell.
 Tell the bleak Fury what new Projects reign,
 Among the Homicides of *Warwick-Lane*. 200
 And what th' Event, unless she strait enclines
 To blast their Hopes, and baffle their Designs.

More he had spoke, but sudden Vapours rise,)
 And with their silken Cords tie down his Eyes.

Die VV. 184—187 lauteten in 1-4:

Nought underneath this Roof, but Damps are found,
 Nought heard, but drowzy Beetles buzzing round.
 Spread Cobwebs hide the Walls, and Dust the Floors,
 And midnight Silence guards the noiseless Doors.

187 easie Insignificance] strong unlabour'd Impotence⁶ 188 busie
 Wretch's feavourish Brain,¹ I find some enterprizing Brain²⁻⁴
 192 fault'ring 1-4 || falls. 1-4 falls;⁶ 195 Envy 1-4⁶ 196 there,¹ ||
 you'l 1-4 *Die VV. 197—198 lauteten in 1-4:*

Or in Cabals, or Camps, or at the Bar,
 Or where ill Poets Pennyless confer, [confer. 2-4] }
 Or in the Senate-house at *Westminster*.

201 she strait] her Care 1-4 || enclines,¹ 203 spoke¹

The Dispensary.

Canto II.

Soon as the Ev'ning veil'd the Mountains Heads,
And Winds lay hush'd in subterranean Beds;
Whilst sick'ning Flow'rs drink up the Silver Dew,
And *Beaus*, for some Assembly, dress anew;
The City Saints to Pray'rs and Play-house haste; 5
The Rich to Dinner, and the Poor to Rest:
Officious Phantom then prepar'd with Care
To slide on tender Pinions through the Air.
Oft he attempts the Summit of a Rock,
And oft the Hollow of some blasted Oak; 10
At length approaching where bleak *Envy* lay,
The hissing of her Snakes proclaim'd the way.
Beneath the gloomy Covert of an Yew,
That taints the Grass with sickly Sweats of Dew;
No verdant Beauty entertains the Sight, 15
But baneful Hemlock, and cold Aconite;

1—7 *lauteten in* ^{1-2. 6}:

Soon as with gentle Sighs the ev'ning [Ev'ning⁶] Breeze
Begun to whisper thro' the murm'ring Trees;
And Night to wrap [had wrap'd¹] in Shades the Mountains Heads,
Whilst [While²⁻⁴] Winds lay hush'd in Subterranean Beds;
Officious *Phantom* did with speed prepare
9 He often sought ¹⁻³ 12 He found, by th'hissing of her Snakes,
the way.¹ 13 Ewe, ²⁻⁴ 14 sweats ^{1. 6} 15 sight, ^{1. 6}

In a dark Grott the baleful Haggard lay,
 Breathing black Vengeance, and infecting Day.
 But how deform'd, and worn with spightful Woes,
 When *Accius* has Applause *Dorsennus* shows. 20
 The cheerful Blood her meager Cheeks forsook,
 And Basilisks sate Brooding in her Look.
 A bald and bloated Toad-stool rais'd her Head;
 The Plumes of boding Ravens were her Bed.
 From her chapp'd Nostrils scalding Torrents fall, 25
 And her sunk Eyes boil o'er in Floods of Gall. *
Volcano's labour thus with inward Pains,
 Whilst Seas of melted Oar lay waste the Plains.
 Around the Fiend in hideous Order sate 3
 Fowl bawling Infamy, and bold Debate: 30
 Gruff Discontent, thro' Ignorance mis-led,
 And clam'rous Faction at her Party's Head:
 Restless Sedition still dissembling Fear,
 And sly Hypocrisie with Pious Leer.*
 Glouting with sullen Spight the Fury shook 35
 Her clotted Locks and blasted with each Look,
 Then tore with canker'd Teeth the pregnant Scrolls,
 Where Fame the Acts of Demy-Gods enrolls.
 And as the rent Records in pieces fell,
 Each Scrap did some Immortal Action tell. 40

* See Dryd. *Fab.*

17—18 *lauteten in* 1—4:

There crawl'd the meagre [meager³] Monster on the Ground,
 And breath'd a livid Pestilence around:

19—22 *fehlen in* 1—4 20 Rapacious *Verres*, late a Statesman, knows.*

23 blotted 1—2 24 The] And 1 25—28 *lauten in* 1—4:

Down her wan Cheeks sulphureous Torrents flow,

And her red haggard Eyes with Fury glow.

Like *Ætna* with Metallick Streams [Streams²⁻⁴] oppress'd,

She breaths a blue Eruption from her Breast:

28 lye^o 29—36 *fehlen in* 1—4 30 Foul^{6-9-11. w¹} 34 Hypocrisy^{11. w¹}

37 And rends¹ Then rends²⁻⁴ || Scrolls¹ 38 Demi-Gods²⁻⁴

This show'd, how fix'd as Fate *Torquatus* stood,
 That, the fam'd Passage of the *Granick* Flood;
 The *Julian* Eagles, here, their Wings display,
 And there, like setting Stars, the *Decii* lay;
 This does *Camillus* as a God extol, 45
 That points at *Manlius* in the Capitol;
 How *Cochles* did the *Tyber's* Surges brave,
 How *Curtius* plung'd into the gaping Grave.
 Great *Cyrus*, here the *Medes* and *Persians* join,
 And, there, th' immortal Battel of the *Boyn*. 50

As the light Messenger the Fury spy'd,
 A while his curdling Blood forgot to glide:
 Confusion on his fainting Vitals hung,
 And falt'ring Accents flutter'd on his Tongue.
 At length, assuming Courage, he convey'd 55
 His Errand, then he shrunk into a Shade.

The Hag lay long revolving what might be
 The blest Event of such an Embassy.
 Then blazons in dread Smiles her hideous Form,
 So Light'ning gilds the unrelenting Storm. 60

41 *Kein neuer Abschnitt* ¹⁻⁴

42 That, the fam'd] And That, the ¹ || Flood. ¹⁻⁴

43 here ¹⁻⁴ || display; ¹⁻⁴ 44 And there, all pale, th'expiring
Decii lay. ¹⁻³ 45 extol. ¹⁻⁴ 46 Capitol. ¹⁻⁴ 47 Cocles ¹⁰⁻¹¹

49 joyn, ¹⁻⁴ 50 And ¹ || the Glorious ²⁻³ the wondrous ⁴ the
 wond'rous ⁶ || on ¹ 51 the light] th'airy ¹⁻⁴ 52 glide. ¹⁻⁴

53 fault'ring ¹⁻⁴ 55 length ¹ || essay'd ¹⁻⁴ 56 T'inform the
 Fiend, then shrunk into a Shade. ¹⁻⁴ 57 Embassy ¹⁻² 59 Then]

She ¹⁻³ 60 Lightning ²⁻⁴ || guilds ⁵ glides ³⁻⁴ *An Stelle von*
 61-78 *haben* ¹⁻⁴ *folgende Verse, die in W unter dem Text in*

Kursivdruck als Zusatz zu V. 60 beigefügt sind:

Then she, [she: ³] alas! how long in vain have I
 Aim'd at those noble Ills the Fates deny:

Within this Isle for ever must I find

Disasters to distract my restless Mind. [Mind? ²⁻⁴]

Thus she — Mankind are bless'd, they riot still
Unbounded in Exorbitance of Ill.

By Devastation the rough Warrior gains,
And Farmers fatten most when Famine reigns;
For sickly Seasons the Physicians wait,
And Politicians thrive in Broils of State.
The Lover's easie when the Fair One sighs,
And Gods subsist not but by Sacrifice.

65

Each other Being some Indulgence knows,
Few are my Joys, but infinite my Woes.

70

Good *Te—ns* [Tillotson's *W*¹] Celestial Piety 5
Has rais'd his Virtues [At last has rais'd him ^{2—4} *W*¹] to the Sacred Sec.
So—rs [Somers *W*¹] do's [does ^{2—4}] sickning [sick'ning ^{2—4}] Equity
restore, [restore ²]
And helpless Orphans now need weep [are oppress'd ^{2—4} *W*] no more.
Pem—ke [Pembroke *W*¹] to *Britain* endless Blessings brings;
He spoke [spoke; ^{2—4}] and Peace clap'd her Triumphant wings; 10
[wings; ^{2—4}]

Unshaken is the Throne and safe its Lord,
[Great *O—nd* [Ormand *W*¹] shines illustriously bright] ^{2—4} *W*¹
Whilst *M—d* or *O—nd* wears a Sword.

[With Blazes of Hereditary Light. ^{2—4} *W*¹]
The noble Ardour of a Loyal Fire,
[When *De—re* appears, all Eyes confess] ⁴
Inspires the generous Breast of *De—re* [Delamere *W*¹]
[An easie Grandeur graces his Address. ⁴]
[And *M—ld* is [Mulgrave ever *W*] active to defend
His Country, with the Zeal he loves his Friend. ^{2—4}]

Like *Leda's* shining [radiant ^{2—4}] Sons, divinely clear,
P—land [Portland *W*¹] and *J—sey* [Jersey *W*¹] deck'd in Rays } 15
appear

To Guild [Gild, ⁴ *W*¹] by turns, the G— [Gallick ^{2—4}] Hemisphear.
Worth is Distress is rais'd by *M—gue*, [Montague; *W*¹]
Augustus listens if *Mæcenas* sue.

And *V—ns* [Vernon's *W*¹] Vigilance no slumber takes,
Whilst Faction peeps abroad, and Anarchy awakes.

20

67 easy ¹¹ *W*¹

My present Pain *Britannia's* Genius wills,
And thus the Fates record my future Ills.

A Heroine shall *Albion's* Scepter bear,
With Arms shall vanquish Earth, and Heav'n with Pray'r.
She on the World her Clemency shall show'r, 75
And only to preserve, exert her Pow'r.
Tyrants shall then their impious Aims forbear,
And *Blenheim's* Thunder, more than **Ætna's*, fear.

Since by no Arts I therefore can defeat
The happy Enterprizes of the Great, 80
I'll calmly stoop to more inferiour Things;
And try if my lov'd Snakes have Teeth or Stings.

She said; and strait shrill *Colon's* Person took,
In Morals loose, but most precise in Look.
Black-Fryars Annals lately pleas'd to call 85
Him Warden of *Apothecaries-Hall*.
And, when so dignify'd, did not forbear
That Operation which the Learn'd declare
Gives Cholicks ease, and makes the Ladies fair. }
In trifling Show his Tinsel Talent lies, 90
And Form the want of Intellects supplies.
In Aspect grand and goodly He appears,
Rever'd as Patriarchs in primæval Years.
Hourly his Learn'd Impertinence affords
A barren Superfluity of Words. 95

* In *Ætna* were forged the thunderbolts which Jove employ'd
against the Ambition of the giants.

79 Since by no Arts I] Since therefore by no Arts I¹ Since by
no Arts I therefore ²⁻⁴ 81 things; ¹⁻⁴ 83 straight ¹⁻⁴ 11
85 *Black-Fryar's* ¹⁻⁴ 87 dignifi'd, ¹⁻⁴ || he'd ¹⁻⁴ 6 90 In vain
Formality [starch'd Urbanity ²⁻⁶] his Talent lies, [lyes ⁶] ¹⁻⁴ 6 91 And
th'empty Head's defects, the Band supplies. ¹ 92-93 *fehlen*
in ¹⁻⁴ 6

The Patient's Ears remorseless he assails,
Murthers with Jargon where his Med'cine fails.

The Fury thus assuming *Colon's* Grace,
So slung her Arms, so shuff'd in her Pace.
Onward she hastens to the fam'd Abodes, 100
Where *Horoscope* invokes th' infernal Gods;
And reach'd the Mansion where the Vulgar run,
For Ruin throng, and pay to be undone.

This *Visionarie* various Projects tries,
And knows, that to be Rich is to be Wise. 105
By useful Observations he can tell
The sacred Charms, that in true Sterling dwell.
How Gold makes a *Patrician* of a Slave,
A Dwarf an *Atlas*, a *Thersites* brave.
It cancels all Defects, and in their Place 110
Finds Sense in *Br—*, Charms in Lady *G—e*
It guides the Fancy, and directs the Mind;
No Bankrupt ever found a Fair One kind.

So truly *Horoscope* its Virtue knows,
To this lov'd Idol 'tis, alone, he bows; 115
And fancies such bright Heraldry can prove,
The vile *Plebeian* but the third from *Jove*.

Long has he been of that amphibious Fry,
Bold to Prescribe, and busie to Apply.
His Shop the gazing Vulgar's Eyes employs 120
With foreign Trinkets, and domestick Toys.

96—97 *lauteten in* 1—4:

In haste he strides along to recompence

The want of Bus'ness with its vain Pretence.

98 *Kein neuer Abschnitt* 1—4 101 Gods,¹ 102 run 1—4 103 T'in-
crease their Ills, and throng to be undone. 1—4 104 This *Wight*
all Mercenary Projects tries, 1—4 6 105 knows¹ 111 Br—w 1—4 6
Brownlow, *W*¹ || *G—ce.*¹ *F—*³ Grace; *W*¹ 112 mind,¹ 114 Vir-
tues¹ *W*¹ 115 lov'd] bright 1—4 6 116 And fancies, that a
Thousand Pound supplies 1—4 6 117 The want of Twenty thou-
sand Qualities. 1—4 6

Here, *Mummies* lay most reverently stale,
 And there, the *Tortois* hung her Coat o' Mail;
 Not far from some huge *Shark's* devouring Head
 The flying Fish their finny Pinions spread. 125

Aloft in Rows large Poppy Heads were strung,
 And near, a scaly Alligator hung.
 In this place, Drugs in musty Heaps decay'd,
 In that, dry'd Bladders, and drawn Teeth were laid.

An inner Room receives the num'rous Shoals, 130
 Of such as pay to be reputed Fools.

Globes stand by Globes, Volumes on Volumes lye,
 And Planetary Schemes amuse the Eye.
 The Sage, in Velvet Chair, here lolls at Ease,
 To promise future Health for present Fees. 135
 Then, as from *Tripod*, solemn Shams reveals,
 And what the Stars know nothing of, foretels.

One asks how soon *Panthea* may be won,
 And longs to feel the Marriage Fetters on.
 Others, convinc'd by melancholy Proof, 140
 Enquire when courteous Fates will strike 'em off.

Some, by what means they may redress the Wrong,
 When Fathers the Possession keep too long.
 And some would know the Issue of their Cause,
 And whether Gold can solder up its Flaws. 145
 Poor pregnant *Lais* his Advice would have,
 To lose by Art what fruitful Nature gave:
 And *Portia* old in Expectation grown,
 Laments her barren Curse, and begs a Son.

123 Coat o'Mail; 1-4. 9 124 Head, 1-4 129 dri'd 2-4 130 nume-
 rous 1-4. 9-11 || Shoals 1 Shoals. 2-4 || Pay 2-4 132 Volumns on
 Volumns 1-4. 6 || lie, 1-4 138 *Kein neuer Abschnitt* 1 140 melan-
 cholly 9 141 Wou'd know how soon kind Fates will strike 'em
 off. 1 || courteous 9 142 *Kein neuer Abschnitt* 1 143 long, 6
 144 wou'd 1 145 wether 7 *Druckfehler* || sodder 1-4. 6 146 Laijs 1
 Lais 2-3 || wou'd 1 147 loose v

Whilst *Iris*, his Cosmetick *Wash* would try, 150
 To make her Bloom revive, and Lovers die.
 Some ask for Charms, and others Philters chuse,
 To gain *Corinna*, and their Quartans lose.
 Young *Hylas*, botch'd with Stains too foul to name,
 In Cradle here renews his Youthful Frame: 155
 Cloy'd with Desire, and surfeited with Charms,
 A Hot-house he prefers to *Julia's* Arms,
 And old *Lucullus* wou'd th' *Arcanum* prove,
 Of kindling in cold Veins the Sparks of Love.

Bleak Envy these dull Frauds with Pleasure sees, 160
 And wonders at the senseless Mysteries.
 In *Colon's* Voice she thus calls out aloud
 On *Horoscope* environ'd by the Crowd.

Forbear, forbear, thy vain Amusements cease,
 Thy *Wood-Cocks* from their *Gins* a while release; 165
 And to that dire Misfortune listen well,
 Which thou shoud'st fear to know, or I to tell,
 'Tis true, thou ever wast esteem'd by me
 The great *Alcides* of our *Company*.
 When we with Noble Scorn resolv'd to ease 170
 Our selves of all Parochial Offices;
 And to our Wealthier Patients left the Care,
 And draggl'd Dignity of Scavenger:
 Such Zeal in that Affair thou didst express,
 Nought con'd be equal, but the great Success. 175
 Now call to mind thy Gen'rous Prowess past,
 Be what thou shou'dst, by thinking what thou wast.
 The Faculty of *Warwick-Lane* Design,
 If not to Storm, at least to Undermine:

150 Wash, 1-4 || would] must 1-4 151 dye. 1-4 152 Philtres 2-4
 || choose 1-4 choose, 9 153 loose. 1-4 155 here, 1 160 With
 Pleasure those dull Frauds bleak Envy sees, 1 167 shou'dst 2-4 6 ||
 tell. 2-4 168 Thou 1-4 173 Scavenger; 1 175 equal, but the
 great] equal to 't but the 1

Their Gates each day Ten thousand Night-caps crowd, 180
And Mortars utter their Attempts aloud.

If they should once unmask our Mystery,
Each Nurse, ere long, wou'd be as learn'd as We;
Our Art expos'd to ev'ry Vulgar Eye,
And none, in Complaisance to us, would dye. 185

What if We claim their Right t'Assassinate,
Must they needs turn *Apothecaries* strait?
Prevent is, Gods! all Stratagems we try,
To crowd with new Inhabitants your Sky.

'Tis we who wait the Destinies Command, 190
To purge the troubled Air, and weed the Land.
And dare the *College* insolently aim
To equal our Fraternity in Fame?

Then let *Crabs Eyes* with *Pearl* for Virtue try,
Or *Highgate-Hill* with lofty *Pindus* vie: 195
So *Glow-worms* may compare with *Titan's* Beams,
And *Hare-Court* Pump with *Aganippe's* Streams.

Our Manufactures now they meanly sell,
And their true Value treacherously tell:
Nay, They discover too, (their spight is such,) 200
That Health, than Crowns more valu'd, costs not much.
Whilst we must steer our Conduct by these Rules,
To cheat as Tradesmen, or to starve as Fools.

181 And their attemp's their Mortars speak aloud.¹ 182 shou'd¹⁻⁴
would *W*¹ || unmasque¹ 183 Nurse¹ || e're¹⁻⁴ e'er⁶ || long¹ ||
Learn'd¹⁻⁴ 185 And, none¹ || wou'd die.¹¹ *W*¹ 187 straight?^{1-4.11}
189 our¹¹ 191 troubl'd^{1-4.6} 192 insolently] of *Physicians*^{1-4.6}
194 *Crabs Eyes* as well with *Pearl* for Use may try,¹⁻⁴ 198 Manu-
facture¹⁻⁴

199 And spightfully [spightfully,¹] th'intrinsick Value tell^{1-4.6}
200 Nay more, (but Heav'ns prevent) they'l force us soon,¹⁻³

Nay more: Inhumanly They'l [They'll⁶] force us soon⁴⁻⁶
201 To act with Conscience, and to be Undone.¹⁻³

T'exert our Charity, and be undone;^{4.6}
202—203 *fehlen in*¹⁻³ 202 Whilst We, at our expense, [Expense,⁶]
must persevere,^{4.6} 203 And, for another World, be ruin'd here.^{4.6}

At this fam'd *Horoscope* turn'd pale, and straight
 In Silence tumbled from his Chair of State. 205
 The Crowd in great Confusion sought the Door,
 And left the *Magus* fainting on the Floor.
 Whilst in his Breast the Fury breath'd a Storm,
 Then sought her Cell, and reassum'd her Form.
 Thus from the Sore alto' the Insect flies, 210
 It leaves a Brood of Maggots in Disguise.

Officious *Squirt* in haste forsook the Shop,
 To succour the expiring *Horoscope*.
 Oft he essay'd the *Magus* to restore,
 By Salt of *Succinum's* prevailing pow'r; 215
 Yet still supine the solid Lumber lay
 A nImage of scarce animated Clay;
 'Till Fates, indulgent when Disasters call,
 By *Squirt's* nice Hand apply'd a Urinal;
 The Wight no sooner did the Steam receive, 220
 But rous'd, and bless'd the stale Restorative.
 The Springs of Life their former Vigour feel,
 Such Zeal he had for that vile Utensil.

So when the Great *Pelides*, *Thetis* found,
 He knew the Sea-weed Scent, and th' Azure Goddess own'd. 225

204 this ^{2-4. 6} 205 tumbl'd ^{1-4. 6} 212 the | his ^{11. w} 215 Pow'r; ²⁻⁴
 216 Yet | But ¹⁻⁴ 219 Bethought th' Assistant of a Urinal; ¹⁻⁸
 220 Whose Steam the Wight no sooner did receive, ¹⁻⁸ 224 So
 when *Pelides* did blue *Thetis* see, ¹ 225 He knew the Fishy smell,
 and own'd her Deity. ¹ He knew the Fishy Smell, [oozy Scent, ⁸] ^{3. 4. 6}

The Dispensary.

Canto III.

All Night the Sage in Pensive Tumults lay,
 Complaining of the slow Approach of Day;
 Oft turn'd him round, and strove to think no more,
 Of what shrill *Colon* said the Day before.
Cowslips and *Poppies* o're his Eyes he spread, 5
 And *S—* Works he laid beneath his Head.
 But those bless'd Opiats still in vain he tries,
 Sleep's gentle Image his Embraces flies.
 Tumultuous Cares lay rolling in his Breast,
 And thus his anxious Thoughts the Sage exprest. 10
 Oft has this Planet roll'd around the Sun,
 Since to consult the Skies I first begun:
 Such my Applause, so mighty my Success.
 Some granted my Predictions more than Guess.
 But, doubtful as I am, I'll entertain 15
 This Faith, There can be no Mistake in Gain.
 For the dull World most Honour pay to those
 Who on their Understanding most impose.

2 approach ²⁻⁴ 4 spoke ^{1-4. 6} 5 o'er ²⁻³ 6 *S—nd's* ¹ *S—d's* ²⁻⁵
 Sloane's *W* ¹ 7 But all those Opiats still in vain he tries, ¹⁻⁴
 || Opiates ¹¹ 9 rousing ²⁻⁴ 10 express'd. ¹⁻⁴ 11 The Earth has rould
 twelve annual turns, and more, ¹ || rould ²⁻⁴ 12 Since first high
 Heav'n's bright Orbs I've number'd o're. ¹ || Skies, ^{1-4. 6} 13 Success, ¹⁻⁴
 14 Some granted] I once thought ^{1-4. 6} || Guess ¹⁻⁴ 17 must ^{9. 11. w} ¹

First Man creates, and then he fears the Elf,
 Thus others cheat him not but he himself: 20
 He loaths the Substance and he loves the Show;
 You'll ne'er convince a Fool, Himself is so:
 He hates Reallities, and hugs the Cheat,
 And still the only Pleasure's the Deceit.
 So Meteors flatter with a dazzling Dye 25
 Which no Existence has, but in the Eye.
 At distance Prospects please us, but when near,
 We find but desart Rocks, and fleeting Air.
 From Stratagem to Stratagem we run,
 And he knows most, who latest is undone. 30
 Mankind one Day serene and free appear;
 The next, they 're cloudy, sullen, and severe:
 New Passions, new Opinions still excite,
 And what they like at Noon, they leave at Night:
 They gain with Labour, what they quit with Ease, 35
 And Health, for want of Change, becomes Disease.
 Religion's bright Authority they dare,
 And yet are Slaves to Superstitious Fear.
 They Counsel others, but themselves Deceive,
 And tho' they 're Cozen'd still, they still Believe. 40
 So proud of Praise, for That their Ease they flight
 Yet never think the Rabble in the right.
 Thus Priests their Pagan Gods profanely mock;
 And know that Sacrifice is only Smoke.
 They find, if some great Enterprise they view, 45
 Oft more to Folly, than to Prudence due.

20 not, ^{1-4. 6} 21 Substance, ^{1-4. 6} || Show, ¹⁻⁴ 22 'Tis hard [You'll hardly 4] e're to convince a Fool, He's so: ¹⁻⁴ 23 Realities, ²⁻⁴
 24 And still the Pleasure lies in the Deceit. ¹⁻³ 27 Prospects at distance please, but when we're near, ¹ || At distance] As distant *W*¹
 29 Stratagem, ¹⁻⁴ 30 most ²⁻⁴ 31 day ¹⁻⁴ 34 they leave] despise ^{1-4. 6} 36 Health ¹ || Change ¹ || becomes] grows a ¹⁻³ 39 counsel ^{1. 6} Counsel ²⁻⁴ || deceive, ¹⁻⁴ 40 believe ¹⁻⁴ 41-58 *fehlen in*
¹⁻⁶; *ebenso in* ^{11. W} ¹ *mit Ausnahme der VV. 49-50.*

Or if some matchless Conduct shou'd appear,
 They call the Valour, Heat; the Caution, Fear.
 So false their Censure, fickle their Esteem,
 This Hour they Worship: and the next Blaspheme. 50

Tho' honour'd as some God a *Heroe* shines,
 And Valour executes what Skill designs:
 Tho' rescu'd Nations their Deliverance own,
 And Monarchs sit unshaken on a Throne.
 Whilst proud Oppressors their vain Hopes give o'er, 55
 And tremble at the Chains They forg'd before:
 Yet if th' amazing Issue we survey,
 We find that Fame has Wings, and flies away.

Shall I then, who with penetrating Sight
 Inspect the Springs that guide each Appetite: 60
 Who with unfathom'd Searches hourly pierce
 The dark Recesses of the Universe,
 Be aw'd, if puny Emmets wou'd oppress:
 Or fear their Fury, or their Name caress?
 If all the Fiends that in low Darkness reign, 65
 Be not the Fictions of a sickly Brain,
 That Project, the **Dispensary* they call,
 Before the Moon can blunt her Horns, shall fall.

With that a Glance from mild *Aurora's* Eyes,
 Shoots thro' the Crystal Kingdoms of the Skies: 70
 The Savage Kind in Forests cease to roam,
 And Sets o'erscharg'd with nauseous Loads reel home.
 Drums, Trumpets, Hautboys wake the slumbering Pair;
 Whilst Bridegroom sighs, and thinks the Bride less fair.
 Light's chearful Smiles o'er th' Azure Waste are spread, 75
 And Miss from Inns o' Court looks out unpaid.

* *Medicines made up there for the use of the Poor.*

63—64 Be Passive, whilst the Faculty pretend

Our Charter with unballow'd Hands to rend: 1—4 *

66 Brain: 1—4 Die Sete stein in 1—4 zwischen V. 67 und

68 that? 73—74 fehlen in 1—4 *

The Sage transported at th' approaching Hour,
 Imperiously thrice thunder'd on the Floor;
 Officious *Squirt* that Moment had access,
 His Trust was great, his Vigilance no less. 80
 To him thus *Horoscope*,

My kind Companion in this dire Affair,
 Which is more light, since you assume a Share;
 Fly with what haste you us'd to do of old,
 When *Clyster* was in danger to be cold: 85
 With Expedition on the Beadle call,
 To summon all the *Company* to th' *Hall*.

Away the friendly Coadjutor flies,
 Swift as from Phyal Steams of *Harts-horn* rise.
 The *Magus* in the int'rim mumbles o'er } 90
 Vile Terms of Art to some Infernal Pow'r, }
 And draws Mysterious Circles on the Floor. }
 But from the gloomy Vault no glaring Spright
 Ascends, to blast the tender Bloom of Light.
 No mystick Sounds from *Hell's* detested Womb, 95
 In dusky Exhalations upwards come.
 And now to raise an Altar He decrees,
 To that devouring Harpy call'd *Disease*.
 Then Flow'rs in Canisters he hastes to bring,
 The wither'd Product of a blighted Spring. 100
 With cold *Solanum* from the *Pontick* Shore,
 The Roots of *Mandrake* and Black *Ellebore*,
 The Griper *Senna*, and the Puker *Rue*,
 The Sweetner *Sassafras* are added too;

81 *Horoscope*. ¹⁻⁴ 83 Light, ¹⁻⁴ || Since thou assum'st ¹ 84 hast ¹⁻⁴
Druckfehler || you] thou ¹ 86 call ² 88 friendly] trusty ¹⁻⁴ ^u ||
 hies, ¹⁻⁴ 89 Steam ¹⁻⁴ || flies ¹⁻⁴ 93 Spright, ¹⁻⁴ 94 Ascends ¹⁻⁴
 98 *Disease*; ²⁻⁴ 100 Spring, ¹⁻⁴ 102 *Ellebore*. ¹⁻⁴ 103-104 *fehlen*
 in ¹⁻⁴ ^o

And on the Structure next he heaps a load 105
 Of *Sulphur*, *Turpentine* and *Mastick Wood*:
 Gums, Fossiles too the Pyramid increas'd,
 A *Mummy* next, once Monarch of the East.
 Then from the Compter he takes down the File,
 And with Prescriptions lights the solemn Pile. 110

Feebly the Flames on clumsy Wings aspire,
 And smothering Fogs of Smoke benight the Fire.
 With Sorrow he beheld the sad Portent,
 Then to the Hag these *Orizons* he sent.

Disease! thou ever most propitious Pow'r, 115
 Whose kind Indulgence we discern each Hour;
 Thou well canst boast thy num'rous Pedigree
 Begot by Sloth, maintain'd by Luxury.
 In gilded Palaces thy Prowess reigns,
 But flies the humble Sheds of Cottage Swains. 120
 To You such Might and Energy belong,
 You nip the Blooming, and unnerve the Strong.
 The Purple Conqueror in Chains you bind,
 And are to us your Vassals only kind.
 If, in return, all Diligence we pay 125
 To fix your Empire, and confirm your Sway,
 Far as the weekly Bills can reach around,
 From *Kent-street* end to fam'd *St. Giles's-Pound*;
 Behold this poor Libation with a Smile,
 And let auspicious Light break through the Pile. 130

105 Load ^{2-4. 6} 106 Of *Sassafras* in Chips, and *Mastick Wood*. ^{1-4. 6}
 107—108 *fehlen in* ^{1-4. 6} 112 smouldring ¹ 116 kind] soft ¹⁻⁴ ||
 Indulgencies ⁶ || discern] perceive ¹⁻⁴ taste ⁶ 117—124 *fehlen*
in ^{1-4. W¹}, *statt dessen hier (in W¹ als Anm. zu V. 116 unter*
dem Text):

Thou that wou'dst lay whole *States* and *Regions* waste,
 Sooner than we thy *Cormorants* shou'd fast;

125 *Neuer Abschnitt* ¹⁻⁴ 126 To fix] T'extend ¹⁻⁴

He spoke; and on the Pyramid he laid
 Bay-Leaves and Vipers Hearts, and thus he said;
 As *These* consume in this mysterious Fire,
 So let the curs'd **Dispensary* expire;
 And as *Those* crackle in the Flames, and die, 135
 So let its Vessels burst, and Glasses fly.
 But a sinister Cricket straight was heard,
 The Altar fell, the Off'ring disappear'd.
 As the fam'd Wight the Omen did regret,
Squirt brought the News the *Company* was met. 140
 Nigh were *Fleet-Ditch* descends in sable Streams,
 To wash his sooty *Naiads* in the *Thames*;
 There stands a † Structure on a rising Hill,
 Where *Tyro's* take their Freedom out to kill.
 Some Pictures in these dreadful Shambles tell, 145
 How, by the *Delian* God, the *Pithon* fell;
 And how *Medea* did the *Philter* brew,
 That cou'd in *Æson's* Veins young Force renew.
 How mournful ***Myrrha* for her Crimes appears,
 And heals hysterick Matrons still with Tears; 150
 How *Mentha* and *Althea*, Nymphs no more,
 Revive in sacred Plants, and Health restore.
 How sanguine Swains their am'rous Hours repent,
 When Pleasure's past, and Pains are permanent;
 And how frail Nymphs, oft by Abortion, aim 155
 To lose a Substance, to preserve a Name.

* See the *Allusion* Theoc. Pharm.

† *Apothecaries Hall*.

** See *Ovid Met*.

132 Viper's 2-4 138 and th'Offring, 1 135 Those *nicht kursiv gedruckt in* 1-4 143 Note *am inneren Rand in* 1-4 146 God 1
 148 force 1-4 149-152 *fehlen in* 1-4 149-150 In healing Tears how
Myrrha mourn'd her Fall, And what befel the beauteous Criminal. 6
 153 Amorous 1-4 155 Abortion 1-4

Soon as each Member in his Rank was plac'd,
Th' Assembly *Diasenna* thus address'd.

My kind Confederates, if my poor Intent,
As 'tis sincere, had been but prevalent, 160
We here had met on some more safe Design,
And on no other Bus'ness but to Dine;
The Faculty had still maintain'd their Sway,
And Int'rest then had bid us to obey;
This only Emulation we had known, 165
Who best cou'd fill his Purse, and thin the Town.
But now from gath'ring Clouds Destruction pours,
Which ruins with mad Rage our *Halcyon* Hours:
Mists from black Jealousies the Tempest form,
Whilst late Divisions reinforce the Storm. 170
Know, when these Feuds, like those at Law, are past,
The Winners will be Losers at the last.
Like Heroes in Sea-Fights we seek Renown,
To fire some Hostile Ship, we burn our own.
Who-e're throws Dust against the Wind, describes 175
He throws it, in effect, but in his Eyes.
That Juggler which another's Slight will show,
But teaches how the World his own may know.

Thrice happy were those golden Days of old,
When dear as *Burgundy*, *Pisans* were sold; 180
When Patients chose to die with better Will,
Than breathe and pay th' *Apothecary's* Bill.

157 *Kein neuer Abschnitt* ¹⁻⁴ 158 address'd: ¹⁻⁴ 159 Confed'
rates ^{2-4. 6} 160 prevalent; ¹ 161 We'd met upon a more serene
Design, ¹ || more safe] serene ^{2-4. 6} 164 Interest ²⁻⁴ || then *fehlt* ¹⁻⁴
|| bid] directed ¹ taught ^{2-4. 6} || t' obey. ¹ but obey; ^{11. w¹} 165 Then
we'd this only Emulation known, ¹⁻⁴ 168 Which] And ¹ ||
ruins] threatens ¹⁻⁶ || rage ¹⁻⁴ || hours: ²⁻⁴ 170 Whilst] And ¹
174 Fire ¹⁻⁴ 175-176 *fehlen in* ^{1-3. 6} 177 Jugler ^{1-4. 6} 179 *Kein*
neuer Abschnitt ¹⁻⁴ 180 sold. ¹ 181 will, ¹⁻⁴ 182 Than live to
pay ^{1-4. 6} || th' Apothecaries ¹

And cheaper than for our Assistance call,
Might go to *Aix* or *Bourbon*, Spring and Fall.

Then Priests increas'd, and Piety decay'd,
Churchmen the Church's Purity betray'd. } 185
Their Lives and Doctrine, Slaves and Atheists made. }

The Laws were but the hireling Judge's Sense;
Juries were sway'd by venal Evidence.

Fools were promoted to the Council-Board, 190
Tools to the Bench, and Bullies to the Sword.
Pensions in private were the Senate's Aim;
And Patriots for a Place abandon'd Fame.

But now no influencing Art remains,
For S—rs has the Seal, and *Nassau* reigns. 195
And we, in spite of our Resolves, must bow,
And suffer by a Reformation too.

For now late Jars our Practices detect,
And Mines, when once discover'd, lose Effect.
Dissentions, like small Streams, are first begun, 200
Scarce seen they rise, but gather as they run:
So Lines that from their Parallel decline,
More they proceed, the more they still dis-join.

'Tis therefore my Advice, in haste we send,
And beg the Faculty to be our Friend; 205
Send swarms of Patients, and our Quarrels end.
So awful *Beadles*, if the *Vagrant* treat,
Strait turn familiar, and their *Fascies* quit.

183 cheaper,¹ 184 Might yield to Fine for Sheriff Spring and Fall.¹ || *Bourbon* ²⁻⁴ 184 *W*¹ hat nach V. 184 die VV. 198—203 als Anmerkung 185—197 fehlen in ¹⁻³ 185 Then Priesthood thriv'd, and Piety decay'd;⁴ 186—193 lauteten in ⁴:

And Senates gave their Votes as They were paid.

Right was adjudg'd as Favour did prevail,

And Burgesses were made by nappy Ale.

195 Somers *W*¹ 198 For] But ¹⁻⁴ 199 And] For ¹⁻⁴ || th' Effect. ¹⁻⁴
203 proceed,] advance, ^{1-4.6} 203 *W*¹ hat VV. 204—205 und 211—212
^{1-4.6} als Anm. zu V. 203. 205 Friend. ^{1-4.6} 206—208 fehlen in ^{1-4.6}

In vain we but contend, that Planet's Pow'r
Those Vapours can disperse It rais'd before.

210

As He prepar'd the Mischief to recite,
Keen *Colocynthis* paus'd and foam'd with Spight.
Sow'r Ferments on his shining Surface swim,
Work up to Froth, and bubble o'er the Brim:
Not *Beauties* fret so much if Freckles come,
Or Nose shou'd redden in the Drawing-Room;
Or *Lovers* that mistake th' appointed Hour,
Or in the lucky Minute want the Pow'r.

215

Thus He — Thou Scandal of great *Pæan's* Art,
At thy Approach, the Springs of Nature start,
The Nerves unbrace: Nay, at the Sight of thee,
A Scratch turns Cancer, Itch a Leprosie.

220

Cou'dst thou propose, That we, the *Friends* o' Fates,
Who fill *Church-yards*, and who unpeople States,
Who baffle Nature, and dispose of Lives,
Whilst *Russel*, as we please, or starves, or thrives,
Shou'd e'er submit to their despotick Will,
Who out o' Consultation scarce can kill?

225

The tow'ring *Alps* shall sooner sink to Vales,
And *Leaches*, in our Glasses, swell to *Whales*;

230

Or *Norwich* trade in Implements of Steel,
And *Bromingham* in Stuffs and Druggets deal!
Allys at *Wapping* furnish us new Modes,
And *Monmouth street*, *Versailles* with Riding-hoods;

209—210 *fehlen in* ¹⁻⁴ 211—212 As he revolving stood to speak the
rest, Rough *Colocynthis* thus his Rage express'd. [express: ²⁻⁴] ^{1-4. 6}
213—218 *fehlen in* ^{1-4. 6} 219 Thus He — *fehlt in* ^{1-4. 6} ||
great] the mighty ^{1-4. 6} || *Pæans* ¹⁻² 220 approach, ¹⁻⁴
221 sight ¹⁻² 222 th' Itch ¹⁻⁴ 223 propose that we ¹⁻²
226 thrives; ¹⁻⁴ 227 despotick] imperious ¹⁻⁴ Imperious ⁶
226 The tow'ring] Th' aspiring ¹ 230 Whales, ⁶ 231 Implements]
instruments *W* ¹ 232 deal: ¹⁻⁴ 233—234 *fehlen in* ^{1-4. 6}

The Sick to th' Hundreds in pale Throngs repair, 235
 And change the *Gravel-Pits* for *Kentish* Air.
 Our Properties must on our Arms depend;
 'Tis next to Conquer, bravely to Defend.
 'Tis to the Vulgar, Death too harsh appears;
 The Ill we feel is only in our Fears. 240

To Die, is Landing on some silent Shoar, }
 Where Billows never break, nor Tempests roar: }
 E'er well we feel the friendly Stroke, 'tis o'er. }
 The Wise thro' Thought th' Insults of Death defy;
 The Fools, thro' bless'd Insensibility. 245

Tis what the Guilty fear, the Pious crave;
 Sought by the Wretch, and vanquish'd by the Brave.
 It eases Lovers, sets the Captive free;
 And tho' a Tyrant, offers Liberty.

Sound but to Arms, the Foe shall soon confess 250
 Our Force encreases, as our Funds grow less;
 And what requir'd such Industry to raise,
 We 'll scatter into nothing as we please.
 Thus they 'll acknowledge, to Annihilate
 Shews no less wond'rous Pow'r than to Create. 255
 We 'll raise our num'rous Cohorts and oppose
 The feeble Forces of our pigmy Foes;
 Legions of Quacks shall join us on the Place,
 From Great *Kirleus* down to *Doctor Case*.
 Tho' such vile Rubbish sink, yet we shall rise; 260
Directors still secure the greatest Prize.
 Such poor Supports serve only like a Stay;
 The Tree once fix'd, its Rest is torn away.

235 in pale Throngs] sooner shall ^{1-4 6} 236 *Kentish*] *Essex* ¹⁻⁴
 237-249 *fehlen in* ¹⁻⁴ 250 No, no, the Faculty shall soon confess ¹⁻⁴ 254 they'l ^{1 3-4} || acknowledge ¹ || Annihilate, ¹ 255 Shows [Shews ²] as immense a Power [Pow'r ²⁻⁴] as to Create. ¹⁻²
 257 Pigmy ¹⁻⁴ 258 Legions] Whole Troops ^{1-4 6} || joyn ¹ 259 *Kirleus*, ¹ 260 rise, ¹ 262 Poor ¹⁻⁴

So Patriots, in the time of Peace and Ease,
Forget the Fury of the late Disease. 265

On dangers past, serenely think no more,
And curse the Hand that heal'd the Wound before.

Arm therefore, gallant Friends, 'tis Honour's Call,
Or let us boldly Fight, or bravely Fall.

To this the *Session* seem'd to give Consent, 270
Much lik'd the War, but dreaded much th' Event.

At length, the growing Diff'rence to compose,
Two Brothers, nam'd *Ascarides*, arose.

Both had the Volubility of Tongue,
In Meaning faint, but in Opinion strong. 275

To speak they both assum'd a like Pretence,
The Elder gain'd his just Pre-eminence;

Thus he: 'Tis true, when Priviledge and Right
Are once invaded, Honour bids us Fight.

But e'er we once engage in Honour's Cause, 280
First know what Honour is, and whence it was.

Scorned by the Base, 'tis courted by the Brave,
The Heroe's Tyrant, and the Coward's Slave.

Born in the noisie Camp, it lives on Air;
And both exists by Hope and by Despair. 285

Angry when e'er a Moment's Ease we gain,
And reconcil'd at our Returns of Pain.

It lives, when in Death's Arms the Heroe lies,
But when his Safety he consults, it dies.

Bigotted to this Idol, we disclaim 290
Rest, Health, and Ease, for nothing but a Name.

264 Patriots ²⁻⁴ || times ¹ 265 Disease: ^{1-4 6} 266—267 Imaginary
Dangers they create, And loath th' *Elixir* which preserv'd the
State. ^{1-4 6} 269 *Kein neuer Abschnitt* ¹ 269 boldly Fight,] bravely
fight *W* ¹ 270 consent, ¹⁻⁴ 273 Brothers ¹ || *Ascarides* ¹ 277 But
th'Elder ¹⁻⁴ || Preeminence; ¹⁻² 278 Thus] Then ¹⁻⁴ || Privi-
lege ^{2-4 6} 280 e're ⁴ 280—291 *fehlen in* ¹⁻³ 282 'T is Pride's
Original, but Nature's Grave; ⁴ 284 noisy ⁴ 286 e're ⁴ 290—291
fehlen in ⁴

Then let us, to the Field before we move,
 Know, if the Gods our Enterprize approve.
 Suppose th' unthinking Faculty unveil
 What we, thro' wiser Conduct, wou'd conceal; 295
 Is 't Reason we shou'd quarrel with the Glass
 That shews the monstrous Features of our Face?
 Or grant some grave Pretenders have of late
 Thought fit an Innovation to create;
 Soon they 'll repent, what rashly they begun; 300
 Tho' Projects please, Projectors are undone.
 All Novelties must this Success expect,
 When good, our Envy; and when bad, Neglect;
 If Reason cou'd direct, e'er now each Gate
 Had born some Trophy of Triumphal State. 305
 Temples had told how *Greece* and *Belgia* owe
Troy and *Namur* to *Jove* and to *Nassau*.

Then since no Veneration is allow'd,
 Or to the real, or th' appearing Good;
 The Project that we vainly apprehend, 310
 Must, as it blindly rose, as vilely end.
 Some Members of the Faculty there are,
 Who Int'rest prudently to Oaths prefer.
 Our Friendship with feign'd Airs they poorly court,
 And boast their Politicks are our Support. 315
 Them we 'll consult about this Enterprize,
 And boldly Execute what they Advise.

292 *Kein neuer Abschnitt* ¹⁻⁴ || Then] But ²⁻³ || But tho the fatal
 Field before we fly, ¹ 293 We'll first reflect, and then consider
 why. ¹ 294 unveil, ¹ 296 Glass, ¹⁻³⁻⁴ 300 begun, ¹⁻⁴ 303 neglect. ¹
 304—307 If things of Use were valu'd, there had been [seen.

Some Work-house [Work-house, ¹] where the *Monument* is
 Or if the Voice of Reason cou'd be heard,

E're this, Triumphal Arches had appear'd. ¹⁻⁴

308 *Kein neuer Abschnitt* ¹⁻⁴ 309 real ¹ 314 feign'd Airs they
 poorly] a servile Air they ¹⁻⁴⁻⁶ vain Airs they poorly ⁹ 315 And
 their Clandestine Arts are our Support. ¹⁻⁴⁻⁶ 316 Enterprize, ¹⁻⁴

But from below (while such Resolves they took)
 Some *Aurum Fulminans* the *Fabrick shook.
 The Champions, daunted at the Crack, retreat, 320
 Regard their Safety, and their Rage forget.

So when at *Bathos* Earth's big Offspring strove
 To scale the Skies, and wage a War with *Jove*;
 Soon as the *Ass* of old *Silenus* bray'd,
 The trembling Rebels in Confusion fled. 325

* *The Room th' Apothecaries meet in, is over the Laboratory.*

318 *Kein neuer Abschnitt* ¹⁻⁴ 320 Champions ¹ || crack ¹ 322 So
 thus at *Bathos*, when the *Gyants* strove ¹ So when at *Bathos* all
 the *Gyants* [*Giants* ⁶] strove ^{2-4. 6} 323 To scale] T'invade ^{1-4. 6}
 324 confusion ¹⁻²

The Dispensary.

Canto IV.

Not far from that frequented Theater,
Where wand'ring Punks each Night at Five repair;
Where Purple Emperors in Buskins tread,
And rule imaginary Worlds for Bread;
Where *Bently*, by Old Writers, wealthy grew, 5
And *Briscoe* lately was undone by New:
There triumphs a *Physician* of Renown,
To none, but such as rust in Health, unknown.
None e'er was plac'd more fitly to impart
His known Experience, and his healing Art. 10
When *Bur—ss* deafens all the listning Press
With Peals of most Seraphick Emptiness;
Or when Mysterious *F—n* mounts on high,
To preach his Parish to a Lethargy:
This *Æsculapius* waits hard by, to ease 15
The *Martyrs* of such Christian Cruelties.
Long has this darling Quarter of the Town,
For Lewdness, Wit, and Gallantry been known.

1 frequented] most famous ¹⁻⁴ 2 wandring ¹⁻⁴ || five ¹⁻⁴
4 Rule ²⁻⁴ 5 Bently ¹ || Writers ¹ 8 To scarce a Mortal, but
himself, unknown. ¹⁻⁴ 9 fitly to impart] luckily than He, ¹⁻⁴
10 For th' Exercise of such a Mystery. ¹⁻⁴ 11 Bu—ss ¹ Burgess
W¹ || press ¹⁻⁴ 13 F— ⁴ Freeman W¹ || high ¹ 15 by ¹ 17 darling]
happy ¹⁻⁴ 6

All Sorts meet here, of whatsoe'er Degree,
 To blend and juttle into Harmony. 20
 The Criticks each advent'rous Author scan,
 And praise or censure as They like the Man.
 The Weeds of Writings for the Flow'rs They cull:
 So nicely Tasteless, so correctly Dull!
 The Politicians of *Parnassus* prate, 25
 And Poets canvass the Affairs of State;
 The Cits ne'er talk of Trade and Stock, but tell
 How *Virgil* writ, how bravely *Turnus* fell.
 The Country Dames drive to *Hippolito's*,
 First find a Spark, and after lose a Nose. 30
 The Lawyer for Lac'd Coat the Robe does quit,
 He grows a Mad-man, and then turns a Wit.
 And in the Cloister pensive *Strephon* waits,
 'Till *Chloe's* Hackney comes, and then retreats;
 And if th' ungenerous Nymph a Shaft lets fly } 35
 More fatally than from a sparkling Eye,
Mirmillo, that fam'd *Opifer*, is nigh.

The trading Tribe oft thither throng to Dine,
 And want of Elbow-room supply in Wine.
 Cloy'd with Variety; they surfeit there, 40
 Whilst the wan Patients on thin Gruel fare.
 'T was here the Champions of the Party met,
 Of their Heroick Enterprize to treat.
 Each Heroe a tremendous Air put on,
 And stern *Mirmillo* in these Words begun: 45

'T is with Concern, my Friends, I meet you here;
 No Grievance you can know, but I must share.

21—22 *fehlen in* 1—3 23—24 *fehlen in* 1—4. 6 27 ne're || Trade, 1
 31 lac'd 1. 6 35 th' ung'nerous W¹ 38 Th' *Apothecaries* [*Apo-*
thecaries 6] thither throng to Dine, 1—4. 6 || *Kein neuer Abschnitt* 1—4
 39 -room supply] -room's supply'd 1—4. 6 40 Variety 1
 46 concern, 1—4

'T is plain, my Int'rest you've advanc'd so long,
 Each Fee, tho' I was mute, wou'd find a Tongue.
 And in return, tho' I have strove to rend 50
 Those Statutes, which on Oath I should defend;
 Such Arts are Trifles to a gen'rous Mind,
 Great Services, as great Returns shou'd find.
 And you 'll perceive, this Hand, when Glory calls,
 Can brandish Arms as well as Urinals. 55

Oxford and all her passing Bells can tell,
 By this Right Arm, what mighty Numbers fell.
 Whilst others meanly ask'd whole Months to slay,
 I oft dispatch'd the Patient in a Day:
 With Pen in Hand I push'd to that degree, 60
 I scarce had left a Wretch to give a Fee.
 Some fell by *Laudanum*, and some by *Steel*,
 And Death in Ambush lay in ev'ry Pill.
 For save or slay, this Privilege we claim,
 Tho' Credit suffers, the Reward's the same. 65

What tho' the Art of Healing we pretend,
 He that designs it least, is most a Friend.
 Into the Right we err, and must confess,
 To Oversights we often owe Success.
 Thus *Bessus* got the Battel in the *Play*, 70
 His glorious Cowardise restor'd the Day.
 So the fam'd *Grecian* Piece ow'd its Desert
 To Chance, and not the labour'd Strokes of Art.

Physicians, if they 're wise, should never think
 Of any Arms but such as Pen and Ink: 75
 But th' Enemy, at their Expence, shall find,
 When Honour calls, I 'll scorn to stay behind.

52 Yet that's a Trifle to a generous Mind,¹⁻⁴ 53 should ¹⁻²
 54 you'l ¹⁻⁴ 63 eve'ry⁴ 66 *Kein neuer Abschnitt*¹⁻⁴ 70 Battle^{11 W¹}
 72 desert ¹⁻² 74 *Kein neuer Abschnitt*¹⁻³ 75 Of any other Arms
 than Pen and Ink: [Ink. ¹] ^{1-4. 6}

He said; and seal'd th' Engagement with a Kiss,
 Which was return'd by Younger *Askaris*;
 Who thus advanc'd: Each Word, Sir, you impart 80
 Has something killing in it, like your Art.
 How much we to your boundless Friendship owe,
 Our Files can speak, and your Prescriptions show.
 Your Ink descends in such excessive Show'rs,
 'Tis plain, you can regard no Health but ours. 85
 Whilst poor Pretenders puzzle o'er a Case,
 You but appear, and give the *Coup de Grace*.
 O that near * *Xanthus*' Banks you had but dwelt,
 When *Ilium* first *Achaian* Fury felt,
 The horned River then had curs'd in vain 90
 Young *Peleus*' Arm, that choak'd his Stream with Slain.
 No Trophies you had left for *Greeks* to raise,
 Their Ten Years Toil, you'd finish'd in Ten Days.
 Fate smiles on your Attempts, and when you list,
 In vain the Cowards fly, or Brave resist. 95
 Then let us Arm, we need not fear Success,
 No Labours are too hard for *Hercules*.
 Our military Ensigns we 'll display;
 Conquest pursues, where Courage leads the Way.
 To this Design shrill *Querpo* did agree, 100
 A zealous Member of the Faculty;
 His Sire's pretended pious Steps he treads,

* See Hom. *Il.*

78 the Engagement ¹ 86 puzzle] trifle ¹⁻² 88 *Xanthus* ¹⁻⁴
 90-91 The Flood had curs'd young *Peleus*, [*Peleus*'s ²⁻⁴] Arm in
 vain, For troubling his choak'd Streams with heaps [Heaps ⁶]
 of slain. ¹⁻⁴ 93 ten ¹⁻⁴ || ten ¹⁻⁴ 99 way. ¹⁻⁴ 100 shrill]
 sly ¹⁻⁴ 101 An ²⁻⁴ || worthless ¹⁻² stubborn. ³⁻⁴ 6 *Hinter*
 102 *folgen in* ¹⁻²:

Drain'd from an Elder's Loins with awkward [awkard ²] gust
 In Lees of Stale Hypocrisie and Lust.

And where the Doctor fails, the Saint succeeds.
 A Conventicle flesh'd his greener Years,
 And his full Age the righteous Rancour shares. 105
 Thus Boys hatch Game-Eggs under Birds o' Prey,
 To make the Fowl more furious for the Fray.

Slow *Carus* next discover'd his Intent,
 With painful Pauses mutt'ring what he meant.
 His Sparks of Life in spite of Drugs, retreat, 110
 So cold, that only Calentures can heat.
 In his chill Veins the sluggish Puddle flows,
 And loads with lazy Fogs his sable Brows.
 Legions of Lunaticks about him press,
 His Province is lost Reason to redress. 115
 So when Perfumes their fragrant Scent give o're,
 Nought can their Odour, like a Jakes, restore.
 When for Advice the Vulgar throng, he 's found
 With lumber of vile Books besieg'd around.
 The gazing Throng acknowledge their Surprise, 120
 And deaf to Reason still consult their Eyes.
 Well he perceives the World will often find,
 To catch the Eye is to convince the Mind.
 Thus a weak State, by wise Distrust enclines
 To num'rous Stores, and Strength in Magazines. 125
 So Fools were always most profuse of Words,
 And Cowards never fail of longest Swords.

103 age ¹⁻⁴ || th' envenom'd ¹⁻⁴ 106 prey, ¹⁻⁴ 108 Slow] Dull ¹
 Grave ³⁻⁴ Good ⁶ || intent, ¹⁻⁴ 109—111 With much ado explaining
 what he meant. His Spirits stagnate like *Cocitus's* Flood, And
 nought [naught ⁶] but Calentures can warm his Blood. ¹⁻⁴ ⁶ 114—117
fehlen in ³ 114 The brainless Wretch claims a Preeminence ¹⁻²
 115 In settling Lunaticks, and helping, [helping ⁶] Sense. ¹⁻² 'T is
 he that can lost Intellects redress. ⁴ 120 Throng] Fry ¹⁻⁴ ⁶
 121—123 Consulting less their Reason than their Eyes. And He
 [Well he ⁶] perceives it stands in greater stead, To furnish well
 his Classes, than his Head. ¹⁻⁴ ⁶ 124 Distrust, ¹⁻² 126 were]
 are ¹⁻⁴

Abandon'd Authors here a Refuge meet,
 And from the World, to Dust and Worms retreat.
 Hére Dregs and Sediment of Auctions reign, 130
 Refuse of Fairs, and Gleanings of *Duck-Lane*.
 And up these Walls much *Gothick* Lumber climbs,
 With *Swiss* Philosophy, and *Runick* Rhimes.
 Hither, retriev'd from *Cooks* and *Grocers*, come
M— Works entire, and endless Reams of *Bl—m*. 135
 Where would the long neglected *C—s* fly,
 If bounteous *Carus* shou'd refuse to buy?
 But each vile Scribler's happy on this score,
 He 'll find some *Carus* still to read him o're.

Nor must we the obsequious *Umbra* spare, 140
 Who, soft by Nature, yet declar'd for War.
 But when some Rival Pow'r invades a Right,
 Flies set on Flies, and Turtles Turtles fight.
 Else courteous *Umbra* to the last had been
 Demurely meek, insipidly serene. 145
 *With Him, the Present still some Virtues have,
 The Vain are sprightly, and the Stupid, grave:
 The Slothful, negligent; the Foppish neat;
 The Lewd are airy, and the Sly, discreet.
 A Wren an Eagle, a Baboon a Beau; 150
C—t a *Lycurgus*, and a *Phocion*, *R—*.

Heroick Ardour now th' Assembly warms,
 Each Combatant breaths nothing but Alarms.

* See the Imitation, Hor. Sat. the 3.^d.

131 *Duck-lane*; ¹⁻⁴ 132 Walls] shelves, ¹⁻⁴ Shelves ° 133 *Runick*]
Danish ¹⁻⁴ 134 And hither, rescu'd from the *Grocers*, come ¹⁻⁴
135 Moor's *W*¹ || Rheams ¹⁻³ || *Bloom*. ¹⁻³ *B—m*. ⁴ 136 wou'd ¹⁻⁴ ||
C— ²⁻⁴ Collins *W*¹ 137 should ²⁻⁴ 142 a] on ¹ 147 grave. ¹⁻⁴
149 Sly ¹⁻³ 150 Wren's ¹⁻⁴ 151 *C—* ²⁻⁴ Colt *W*¹ || Rowe. *W*¹

For Future Glory, while the Scheme is laid,
Fam'd *Horoscope* thus offers to dissuade; 155

Since of each Enterprize th' Event's unknown,
We 'll quit the Sword, and hearken to the Gown.
Nigh lives *Vagellius*, one reputed long
For Strength of Lungs, and Pliancy of Tongue.
For Fees, to any Form he moulds a Cause, 160
The Worst has Merits, and the Best has Flaws.

Five Guinea's make a Criminal to Day,
And ten to Morrow wipe the Stain away.
Whatever he affirms is undeny'd,
Milo's the Lecher, *Clodius* th' Homicide. 165

Cato pernicious, *Cataline* a Saint,
Or—d suspected, *D—b* innocent.
To Law then Friends, for 'tis by Fate decreed,
Vagellius, and our Mony, shall succeed. 170

Know; when I first invok'd *Disease* by Charms
To prove propitious to our future Arms;
Ill Omens did the Sacrifice attend,
Nor wou'd the *Sybil* from her *Grott* ascend.

As *Horoscope* urg'd farther to be heard,
He thus was interrupted by a *Bard*; 175

In vain your Magick Mysteries you use,
Such Sounds the *Sybil's* sacred Ears abuse.
These Lines the pale Divinity shall raise,
Such is the Pow'r of Sound, and Force of Lays.

154 And whilst the Scheme for future Glory's laid,¹ || future glory²⁻⁴ 155 disuade; ¹⁻⁴ 156 Enterprize ¹⁻⁴ 6 157 We'll] Let's ¹ || harken ° 158 High ¹⁰⁻¹¹ W¹ || long, ¹⁻⁴

160 Which way He pleases, he can mould a Cause, ¹⁻⁴

At pleasure he can mould the passive Cause; ⁶

163 Ten ⁶ 166 Pernicious, ²⁻⁴ 167 *Or—rd* ¹⁻² *Or—* ³⁻⁴ Orford W¹ || *D—comb* ¹⁻² *D—* ²⁻⁴ Duncomb W¹ 168 Let's then to Law, ¹⁻⁴ ° 169 Money, ¹¹ W¹ 170 Know, ¹⁻⁴ 6 171 T' assist,

and be propitious to our Arms; ¹⁻⁴ 175 *Bard*. ¹ 177 sounds ¹⁻⁴ || Sacred ¹⁻⁴

* *Arms meet with Arms, Fauchions with Fauchions clash,* 180
And sparks of Fire struck out from Armour flash.

Thick Clouds of Dust contending Warriors raise,
And hideous War o'er all the Region brays.

† *Some raging ran with huge Herculean Clubs,*
Some massy Balls of Brass, some mighty Tubs 185
Of Cynders bore. —

** *Naked and half burnt Hills with hideous Wreck.*
Affright the Skies, and fry the Ocean's Back.

As he went rumbling on, the *Fury* strait
 Crawl'd in, her Limbs cou'd scarce support her Weight. 190
 A rufull Rag her meager Forehead bound,
 And faintly her furr'd Lips these Accents sound.

Mortal, how dar'st thou with such Lines adress
 My awful Seat, and trouble my Recess?
 In *Essex* Marshy Hundreds is a Cell, 195
 Where lazy Fogs, and drisling Vapours dwell:
 Thither raw Damps on drooping Wings repair,
 And shiv'ring Quartans shake the sickly Air.
 There, when fatigu'd, some silent Hours I pass,
 And substitute Physicians in my place. 200

* *K. Arth. p. 307.* † *K. Ar. p. 327.* ** *Pr. Ar. p. 130.*

180—188 haben in ¹⁻⁴ Anführungszeichen am Anfang jeder Zeile,
 doch fehlt der Cursivdruck. 180 met ²⁻³ 183 o're ¹⁻⁴ 187 half
 burnt ¹⁻⁴ || Hulls, ¹⁻⁴ || wreck, ¹⁻⁴ Hinter 188 folgen in ¹⁻⁴ folgende
 VV. Die Noten finden sich nur in ¹:

„*High Rocks of Snow, and sailing Hills of Ice,
 „Against each other with a mighty crash,
 „Driven by the Winds, in rude rencounter dash.
 „†Blood, Brains, and Limbs did the high Walls distain,
 „And all around lay squallid Heaps of Slain.

* *Pr. Ar. p. 136.* † *K. Ar. p. 189.*

189 straight ¹⁻⁴ 191 rufull] noysom ¹⁻⁴ noisom ° ruful ¹¹ rueful
*W*¹ || meager Forehead] pensive Temples ¹⁻⁴ meagre Forehead ¹⁰ *W*¹
 192 parch'd ¹⁻⁴ ⁶ 196 drizzling *W*¹ 199 *Neuer Abschnitt* ¹⁻²

Then dare not, for the future, once rehearse
 The Dissonance of such untuneful Verse.
 But in your Lines let Energy be found,
 And learn to rise in Sense, and sink in Sound.
 Harsh Words, tho' pertinent, uncouth appear, 205
 None please the Fancy, who offend the Ear.
 In Sense and Numbers if you wou'd excel.
 Read *W*—, consider *D*—*n* well.
 In one, what vig'rous Turns of Fancy shine,
 In th'other, *Syrens* warble in each Line. 210
 If *D*—*s* sprightly Muse but touch the Lyre,
 The *Smiles* and *Graces* melt in soft Desire,
 And little *Loves* confess their am'rous Fire. }
 The gentle *Isis* claims the Ivy Crown,
 To bind th' immortal Brows of *A*—*n*. 215
 As tuneful *C*—*greve* tries his rural Strains,
Pan quits the Woods, the list'ning Fawns the Plains;
 And *Philomel*, in Notes like his, complains. }
 And *Britain*, since *Pausanias* was writ,
 Knows *Spartan* Virtue, and *Athenian* Wit. 220
 When *St*— paints the Godlike Acts of Kings,
 Or, what *Apollo* dictates, *P*— sings:
 The Banks of *Rhine* a pleas'd Attention show,
 And Silver *Sequana* forgets to flow.
 Such just Examples carefully read o'er, 225

202 Th' offensive Discord of such hideous Verse. ¹⁻² || untuneful]
 unequal ^{1-4. 6} 205 words, ^{1-4. 6} 208 *W*—*y*, ¹⁻⁴ *Wicherley* *W*¹ ||
D—*den* ^{1-4. 6} *Dryden* *W*¹ 209 vigorous ¹⁻⁴ 211 *D*—*sets* ¹⁻⁴
D—*set's* ⁶ *D*—*'s* ⁹⁻¹¹ *Dorset's* *W*¹ 212 desire, ¹⁻⁴ 213 amorous ¹⁻⁴
Hinter 213 folgen in ¹⁻⁴, sowie in *W* (hier als Anm.) die Verse:

The *Tyber* now no gentle [courtly ²⁻⁴] *Gallus* sees,
 But smiling *Thames* enjoys his *N*—*bys*. [*No*—*bys*. ²⁻⁴ *Normanby*. *W*¹]
 214 The] And ¹⁻⁴ 215 *A*—*son* ^{1-4. 6} *Addison*. *W*¹ 216 *Congreve* *W*¹ || tries ¹⁻² 221 *St*—*ny* ¹⁻⁴ *Stepney* *W*¹ 222 Or *P*—*r*
 some Facetious Fancy sings ¹ || *P*—*r* ²⁻⁴ *Prior* *W*¹ 225 o're. ¹⁻⁴

Slide without falling, without straining, soar.
 Oft tho' your Stroaks surprize, you shou'd not chuse
 A Theme so mighty for a Virgin Muse.
 Long did **Apelles* his Fam'd Piece decline,
 His *Alexander* was his last Design. 230
 'Tis *M—ue*'s rich Vein alone must prove,
 None but a *Phidias* shou'd attempt a *Jove*.

The Fury paus'd 'till with a frightful Sound
 A rising Whirlwind burst the unhallow'd Ground,
 Then she — The Deity we Fortune call, 235
 Tho' distant, rules and influences all.
 Strait for her Favour to her Court repair,
 Important Embassies claim Wings of Air.

Each wond'ring stood, but *Horoscope*'s great Soul
 That Dangers ne'er alarm, nor Doubts controul;
 Rais'd on the Pinions of the bounding Wind, 240
 Out-flew the Rack, and left the Hours behind.

The Ev'ning now with Blushes warms the Air,
 The Steer resigns the Yoke, the Hind his Care.
 The Clouds aloft with golden Edgings glow, 245
 And falling Dews refresh the Earth below.
 The Bat with sooty Wings flits thro' the Grove,
 The Reeds scarce rustle, nor the Aspine move,
 And the feather'd Folks forbear their Lays of love. }
 Thro' the transparent Region of the Skies, 250

* See Hor. B. 2, Ep. 1, Plin. Plut. Cic. Ep. Val. Max.

226 sore.⁶ 227 Strokes^{10-11. W¹} || choose,¹⁻³ 229 *Appelles*¹⁻⁴
 231 *M—gue's*^{1-4. 6} Montague's *W¹* 233—363 *fehlen in*¹⁻⁴, *wo*
Canto IV hinter V. 232 mit folgenden 4 Versen schließt:

The Fury said; and vanishing from Sight,
 [She said; and as She vanish't from their Sight, ¹]
 Cry'd out [She cry'd, ¹] to Arms; so left the Realms of Light.
 The Combatants to th' Enterprize consent,
 And the next Day smil'd on the great Event.

234 th'unhallow'd^{6. 9-11. W¹} 238 claim] ask^{11. W¹} 240 control;⁶
 246 Earth] Flow'rs⁶ 249 And] And all^{11. W¹}

Swift as a Wish the Missionary flies.
 With Wonder he surveys the upper Air,
 And the gay gilded Meteors sporting there.
 How lambent Jellies kind'ling in the Night,
 Shoot thro' the *Æther* in a Trail of Light. 255
 How rising Steams in th' azure Fluid blend,
 Or fleet in Clouds, or in soft Show'rs descend;
 Or if the stubborn Rage of Cold prevail,
 In Flakes they fly, or fall in moulded Hail.

How Hony Dews embalm the fragrant Morn, 260
 And the fair Oak with luscious Sweats adorn.
 How Heat and Moisture mingle in a Mass,
 Or belch in Thunder, or in Light'ning blaze.
 Why nimble Coruscations strike the Eye,
 And bold *Tornado's* bluster in the Sky. 265
 Why a prolifick *Aura* upwards tends,
 Ferments, and in a living Show'r descends.
 How Vapours hanging on the tow'ring Hills
 In Breezes sigh, or weep in warbling Rills
 Whence Infant Winds their tender Pinions try, 270
 And River Gods their thirsty Urns supply.

The wond'ring Sage pursues his airy Flight,
 And braves the chill unwholesome Damps of Night;
 He views the Tracts where Luminaries rove,
 To settle Seasons here, and Fates above. 275
 The bleak *Arcturus* still forbid the Seas,
 The stormy *Kidds*, the weeping *Hyades*:
 The shining **Lyre* with Strains attracting more
 Heav'n's glitt'ring Mansions now, than † Hell's before.
 Glad *Cassiopeia* circling in the Sky, 280
 And each bright *Churchil* of the *Galaxy*.

* Orpheus's *Harp* made a Constellation.

† See Manil.

Aurora on *Etesian* Breezes born,
 With blushing Lips breaths out the sprightly Morn;
 Each Flow'r in Dew their short-liv'd Empire weeps,
 And *Cynthia* with her lov'd *Endymion* sleeps. 285
 As thro' the Gloom the *Magus* cuts his Way,
 Imperfect Objects tell the doubtful Day.

Dim he discerns Majestick *Atlas* rise,
 And bend beneath the Burthen of the Skies.
 His tow'ring Brows aloft no Tempests know, 290
 Whilst Light'ning flies, and Thunder rolls below.

Distant from hence, beyond a Waste of Plains,
 Proud *Teneriff* his Giant Brother reigns,
 With breathing Fire his pitchy Nostrils glow,
 As from his Sides he shakes the fleecy Snow. 295
 Around this hoary Prince, from wat'ry Beds,
 His Subject Islands raise their verdant Heads;
 The Waves so gently wash each rising Hill
 The Land seems floating, and the Ocean still.

Eternal Spring with smiling Verdure here 300
 Warms the mild Air, and crowns the youthful year.
 From Crystal Rocks transparent Riv'lets flow,
 The tub'rose ever breathes, and Violets blow.
 The Vine undress'd her swelling Clusters bears,
 The lab'ring Hind, the mellow Olive cheers; 305
 Blossoms and Fruit at once the *Citron shows,
 And as she pays, discovers still she owes.
 The Orange to the Sun her Pride displays,
 And gilds her fragrant Appels with his Rays.
 No Blasts e'er discompose the peaceful Sky, 310
 The Springs but murmur, and the Winds but sigh,

* Wall.

282 borne, *W*¹ 283 breathes ^{11.} *W*¹ 296 this] their ° 303 The
 Rose still blushes, and the Vi'lets flow, ° 308 And the glad
 Orange courts the am'rous Maid ° || the] her *W*¹ 309 With golden
 Apples, and a silken Shade. °

The tuneful Swans on gliding Rivers float,
 And warbling Dirges, die on ev'ry Note.
 Where *Flora* treads her *Zephyr* Garlands flings,
 And scatters Odours from his Purple Wings; 315
 Whilst Birds from Woodbine Bow'rs and Jesmin Groves
 Chaunt their glad Nuptials, and unenvy'd Loves.
 Mild Seasons, rising Hills, and silent Dales,
 Cool Grotto's, Silver Brooks, and flow'ry Vales,
 Groves fill'd with balmy Shrubs in pomp appear, 320
 And scent with Gales of Sweets the circling Year.

These happy Isles, where endless Pleasures wait,
 Are stil'd by tuneful Bards — The *Fortunate*.
 On high where no hoarse Winds nor Clouds resort,
 The hoodwink'd Goddess keeps her partial Court. 325
 Upon a Wheel of **Amethyst* she sits,
 Gives and resumes, and smiles and frowns by fits.
 In this still Labyrinth, around here lye
 Spells, Philters, Globes, and Schemes of Palmistry:
 A *Sigil* in this Hand the *Gypsy* bears, 330
 In th' other a prophetick Sive and Sheers.

The Dame by Divination knew that soon
 The *Magus* wou'd appear — and then begun:
 Hail, sacred Seer! thy Embassie I know,
 Wars must ensue, the Fates will have it so. 335
 Dread Feats shall follow, and Disasters great,
 † Pills charge on Pills, and Bolus Bolus meet:
 Both Sides shall conquer, and yet Both shall fall;
 The Mortar now, and then the Urinal.

* *This Stone reckoned fortunate; see the Hist. of Nat. Magick.*

† *See the Allusion, Lucan.*

315 And scatters] Shaking rich ° 316 Whilst] And ° *An Stelle von 320—321 hat °:*

In this bless'd Climate all the circling Year prevails.
 328 lie *W*¹ 330 gypsy ^{11.} *W*¹ 331 sieve ^{11.} *W*¹ 338 fail; ^{11.} *W*

To Thee alone my Influence I owe; 340
 Where Nature has deny'd, my Favours flow.
 'Tis I that give (so mighty is my Pow'r)
 Faith to the *Jew*, Complexion to the *Moor*.
 I am the Wretch's Wish, the *Rook's* Pretence,
 The Sluggard's Ease, the Coxcomb's Providence. 345
 Sir *Scrape-Quill*, once a supple smiling Slave,
 Looks lofty now, and insolently Grave.
 Builds, Settles, Purchases, and has each Hour
 Caps from the Rich, and Curses from the Poor.
Spadillio, that at Table serv'd o' late, 350
 Drinks rich Tockay himself, and eats in Plate;
 Has *Levees*, *Villas*, Mistresses in store,
 And owns the Racers which he rubb'd before.
 Souls heav'nly born my faithless Boons defy;
 The Brave is to himself a Deity. 355
 Tho' bless'd *Astrea's* gone, some Soil remains
 Where Fortune is the Slave, and Merit reigns.
 The *Tyber* boasts his *Julian* Progeny,
Thames his *Nassau*, the *Nyle* his *Ptolomy*,
Iberia, yet for future Sway design'd, 360
 Shall for a *H—*, a greater *M—* find.
 Thus **Ariadne* in proud Triumph rode,
 She lost a †*Heroe*, and she found a ***God*.

* See Steph. † Theseus. ** Bacchus.

The Dispensary.

Canto V.

When the still Night, with peaceful Poppies crown'd,
Had spread her shady Pinions o'er the Ground;
And slumb'ring Chiefs of painted Triumphs dream,
While Groves and Streams are the soft Virgin's Theme.
The Surges gently dash against the Shoar, 5
Flocks quit the Plains, and Gally-Slaves the Oar.
Sleep shakes its downy Wings o'er mortal Eyes,
Mirmillo is the only Wretch, it flies.
He finds no Respite from his anxious Grief;
Then seeks, from this Soliloquy, Relief. 10

Long have I reign'd unrival'd in the Town;
Oppress'd with Fees and deafen'd with Renown.
None e'er cou'd die with due Solemnity,
Unless his Pass-port first were sign'd by Me.
My arbitrary Bounty's undeny'd; 15
I give Reversions, and for Heirs provide.
None cou'd the tedious Nuptial State support;
But I, to make it easie, make it short.

2 o're 1-4 3 slumbring 1-4 7 o're 1-4 8 Flies. 1-4 He finds
no Respite from his] No Respite he can find from 6 || respite 1-4 ||
Grief, 1-4 10 Soliloquy 1 || relief. 1-4 12 And great as my Ambi-
tion's my Renown. 1 Glutted with Fees, and mighty in Renown. 2-4
Cumber'd with Fees, and glutted with Renown. 6 13 None e'er
cou'd die] There's none can dye 1-4 14 were] be 1-4 was W 1
15 undeny'd, 1-4

It set the discontented Matrons free,
 And ransom Husbands from Captivity. 20
 Shall One of such Importance then engage
 In noisie Riot, and in Civil Rage?
 No, I'll endeavour strait a Peace, and so
 Preserve my Character, and Person too.

But *Discord*, that still haunts with hideous Mien 25
 Those dire Abodes where *Hymen* once has been,
 O'er-heard *Mirmillo's* Anguish, then began
 In peevish Accents to express her own.

Have I so often banish'd lazy *Peace*
 From her dark Solitude, and lov'd Recess? 30
 Have I made *S—th* and *Sh—er* disagree,
 And puzzle *Truth* with learn'd Obscurity?
 And does my faithful *F—son* profess
 His Ardour still for Animosities?

Have I, *Britannia's* Safety to insure, 35
 Expos'd her naked, to be more secure?

Have I made Parties opposite, unite,
 In monstrous Leagues of amicable Spight
 To curse their Country, whilst the common Cry
 Is *Freedom*, but their Aim, the *Ministry*? 40

And shall a Dastard's Cowardise prevent
 The War, so long I've labour'd to foment?
 No, 'tis resolv'd, he either shall comply,
 Or I'll renounce my wan Divinity.

With that, the *Hag* approach'd *Mirmillo's* Bed, 45
 And taking *Querpo's* meager Shape, She said;

20 Ransom 1-4 21 And [Then 2-4] shall so useful a *Machin* as
 1-4 || then | now 6 22 Engage in civil Broyls, I know not why? 1-4
 23 straight 2-4 24 Character, and | Honour, and my 1-4 27-28
 O'reheard *Mirmillo* reasoning in his Bed; Then raging inwardly
 the *Fury* said; 1-4 || peevish | sullen 6 29 banish'd 1-4 31 S- 1-4
 South W¹ || S-lock 1-2 S- 2 S- k⁴ Sherlock W¹ 33 my | the
 W¹ || *Fer—son* 1 Ferguson W¹ 35 ensure, 11 W¹ 39 To curse |
 T' embroyl 1-4 || Cry, 1-4 42 War 1-4 || long, 1-4

At Noon of Night I hasten to dispel
 Those Tumults in your pensive Bosom dwell.
 I dreamt but now I heard your heaving Sighs,
 Nay, saw the Tears debating in your Eyes. 50
 O that 'twere but a Dream! But Throats I find
 Low'r in your Looks, and rankle in your Mind.
 Speak, whence it is this late Disorder flows,
 That shakes your Soul, and troubles your Repose.
 Mistakes in Practice scarce could give you Pain, 55
 Too well you know the Dead will ne'er complain.
 What Looks discover, said the Homicide,
 Won'd be a fruitless Industry to hide.
 My Safety first I must consult, and then
 I'll serve our suffer'ing Party with my Pen. 60

All shou'd, reply'd the Hag, their Talent learn;
 The most attempting oft the least discern.
 Let *P—h* speak, and *I—k* write,
 Soft *Aeon* court, and rough *Caccinna* fight:
 Such must succeed; but when th' Enervate aim 65
 Beyond their Force, they still contend for Shame,
 Had *C—* printed nothing of his own.
 He had not been the *S—fold* o' the Town.
 Asses and Owls, unseen, their Kind betray,

47 I come, altho' at Midnight, to dispel, 1-4 At dead o' Night^a
 48-50 I dream't, but now, my Friend, that you were by, Me-
 thought I saw your Tears, and heard you sigh, 1-4 51 Threats]
 sure 1-4. ^a 52 Low'r] Ortol 1-4 Storms^a || rankle] Tempests 1-4
 Terror^a 53 disorder 1-4 55 Mistakes in] Erroneous 1-4 56 ne're^a -4
 58-62 *lauten in* 1-2;

Won'd be but too impertinent to hide.

My Stars direct me to decline the Fight;

The way to serve our Party, is to write.

How many, said the Fury, had nod split

On Shelves so fatal, if they ne're had writ!

63-66 *fehlen in* 1-2 63 Peterborough W¹ || Vanbrugh W¹
 65 th'enervate^a 66 shame.^a 67 *C—h* 1-2 Colbatch W¹ || own, 1-4. ^a
 68 Saffold W¹ 69 *Neuer Abschnitt* 1 || their Kind] themselves^a

If these attempt to Hoot, or those to Bray. 70
 Had *W*— never aim'd in Verse to please,
 We had not rank'd him with our *Ogilbys*.
 Still Censures will on dull Pretenders fall,
 A *Codrus* shou'd expect a *Juvenal*.
 Ill Lines, but like all Paintings, are allow'd, 75
 To set off, and to recommend the good.
 So *Diamonds* take a Lustre from their Foyle;
 And to a *B—ly* 'tis, we owe a *B—le*.
 Consider well the Talent you possess,
 To strive to make it more would make it less; 80
 And recollect what Gratitude is due,
 To those whose Party you abandon now.
 To them you owe your odd Magnificense,
 But to your Stars your Magazine of Sense.
 Haspt in a Tombril, aukward have you shin'd 85
 With one fat Slave before, and none behind.
 Then haste and join your true intrepid Friends,
 Success on Vigour and Dispatch depends.
 Lab'ring in Doubts *Mirmillo* stood, then said,
 'Tis hard to undertake, if Gain dissuade; 90
 What Fool for noysie Feuds large Fees wou'd leave?
 Ten Harvests more, wou'd all I wish for give.
 True Man, reply'd the Elf; by Choice deceas'd,

70 These ^{1-4. 6} || Those ^{1-4. 6} 71 *We—y* ¹⁻³ Westley *W*¹ 75 allow'd ¹
 78 *B—y* ⁴ Bentley *W*¹ || *B—e.* * Boyle. *W*¹ 79 *Neuer Abschnitt* ¹⁻⁴
 80 wou'd ¹⁻⁴ 82 Those ⁶ 83 Them ⁶ 84 Magazine] Penury ^{1-4. 6}
 85 awkwardly you 've shin'd ¹⁻⁴ 87 But soon, what They 've
 exalted They 'l discard, ¹⁻⁴ But Those that can exalt, can soon
 discard; ⁶ 88 And set up *Carus*, or the City *Bard*. ^{1-4. 6} *An*
Stelle von 89—106 haben ¹⁻⁶ *folgende VV.:*

Alarm'd at this, the *Heroe* Courage took.
 And Storms of Terrour threaten'd in his Look. [Look, ⁶]
 My dread Resolves, he cry'd, I'll straight [strait ⁶] pursue, [pursue; ²⁻⁶]
 The *Fury* smil'd und sullenly with-drew.
 [The *Fury* satisfy'd, [nodded, and ⁶] in Smiles withdrew. ²⁻⁶]

Ever contriving Pain, and never pleas'd.
 A present Good they slight, an absent chuse, 95
 And what they have, for what they have not, lose.
 False Prospects all their true Delights destroy,
 Resolv'd to want, yet lab'ring to enjoy.
 In restless Hurries thoughtlessly they live,
 At Substance oft unmov'd, for Shadows grieve. 100
 * * Children at Toys, as Men at Titles aim;
 And in effect both covet but the Same.
 This *Philip's* Son prov'd in revolving Years;
 And first for Rattles, then for Worlds shed Tears.

The Fury spoke, then in a Moment fir'd 105
 The Heroe's Breast with Tempests, and retir'd.

In boding Dreams *Mirmillo* spent the Night,
 And frightful Phantoms danc'd before his Sight. }
 Till the pale Pleiads clos'd their Eyes of Light. }
 At length gay Morn glows in the Eastern Skies, 110
 The Larks in Raptures thro' the *Æther* rise,
 The Azure Mists scud o'er the dewy Lawns,
 The *Chaunter* at his early Matins yawns,
 The *Amaranth* opes its Leaves, the *Lys* its Bells,
 And *Progne* her Complaint of *Tereus* tells. 115

As bold *Mirmillo* the gray Dawn descries,
 Arm'd *Cap—a—pe*, where Honour calls, he flies,
 And finds the Legions planted at their Post;
 Where mighty *Querpo* fill'd the Eye the most.
 His Arms were made, if we may credit Fame, 120

107 boding } omnious¹ 109 *fehlt in* ^{1-4. 6} 110 glows } smiles ^{1-4. 6}
 || Sky, ^{1-4. 6} 111 From rifling silent Graves the *Sextons* fly. ^{1-4. 6}
 112 azure } rising ^{1-4. 6} || skud ¹⁻⁴ 113 yawns. ¹⁻⁴ 114 The
 Vi'lets ope their Buds, *Cowslips* their Bells. ^{1-4. 6} 115 *Progne*, ¹ ||
Tereus, ¹ 116 *Kein neuer Abschnitt* ¹⁻⁴ 119 Where *Querpo* in
 his Armour shone the most. ¹⁻⁴ || fill'd } charm'd ⁶ 120 His Arms
 were made, } his Shield was wrought, ¹⁻⁴

By **Mulciber*, the Mayor of *Bromingham*.
 Of temper'd *Stibium* the bright Shield was cast,
 And †yet the Work the Metal far surpass'd.
 A Foliage of the Vulnerary Leaves,
 Grav'd round the Brim, the wond'ring Sight deceives. 125
 Around the Center Fate's bright Trophies lay,
 Probes, Saws, Incision Knives, and Tools to slay.
 Embost upon the Field, a Battle stood,
 Of *Leeches* spouting *Hemorrhoidal* Blood.
 The Artist too express'd the solemn State 130
 Of grave *Physicians* at a Consult met;
 About each Symptom how they disagree,
 But how unanimous in case of Fee.
 Whilst each *Assassin* his learn'd Colleague tires
 With learn'd Impertinence, the Sick expires. 135
 Beneath this Blazing Orb bright *Querpo* shone.
 Himself an *Atlas*, and his Shield a Moon.
 A Pestle for his Truncheon led the Van,
 And his high Helmet was a Close-stool Pan.
 His Crest an ***Ibis*, brandishing her Beak, 140
 And winding in loose Folds her spiral Neck.
 This, when the Young †† *Querpoïdes* beheld,
 His Face in Nurse's Breast the Boy conceal'd;

* See the *Allusion* Hom. *Iliad*. B. 18. Virg. *Æn*. B. 8.

† See Ovid. *Met*. B. 2.

** This Bird, according to the Ancients, gives itself a Clyster with its Beak.

†† Alluding to *Astynax*. See Hom. *Il*.

121 Bromingham. 1-4 Birmingham 11 122-123 fehlen in 1-4 124 of the Vulnerary] dissembl'd *Senna* 1-4. 6 125 the] its 1-4. 6 || sight 1-4 126-127 fehlen in 1-4. 6 126 the] its 6 128 the] its 1-4. 6 130 exprest 1-4 || state 1-4 132 Disagree, 1-4 134 And whilst one *Assassin* another plies 1-4 || each] one 6 135 With starch'd Civilities, the Patient dyes. 1-4 || learn'd] quaint 6 139 pan. 1-4 143 conceal'd. 1-4

Then peept, and with th' effulgent Helm wou'd play,
 And as the Monster gap'd, wou'd shrink away. 145
 Thus sometimes Joy prevail'd, and sometimes Fear;
 And Tears and Smiles alternate Passions were.

As *Querpo* tow'ring stood in Martial Might,
 Pacific *Carus* sparkled on the Right.
 An * *Oran Outang* o'er his Shoulders hung, 150
 His Plume confess'd the Capon whence it sprung.
 His motly Mail scarce cou'd the Heroe bear,
 Haranguing thus the Tribunes of the War.
 Fam'd Chiefs,
 For present Triumphs born, design'd for more, 155
 Your Virtue I admire, your Valour more.
 If Battel be resolv'd, you 'll find this Hand
 Can deal out Destiny, and Fate command.
 Our Foes in Throngs shall hide the Crimson Plain,
 And their *Apollo* interpose in vain. 160
 Tho' Gods themselves engage, a † *Diamed*
 With ease cou'd show a *Deity* can bleed.

But War's rough Trade shou'd be by Fools profest,
 The truest Rubbish fills a Trench the best.
 Let Quinsies throttle, and the Quartan shake, 165
 Or Dropsies drown, and Gout and Colicks rack;
 Let Sword and Pestilence lay waste, whilst we
 Wage bloodless Wars, and fight in Theory.
 Who wants not Merit needs not arm for Fame,
 The Dead I raise my Chivalry proclaim. 170
 Diseases baffled, and lost Health restor'd,
 In Fame's bright List my Victories record.

* *The Skin of a dissected Baboon called so.*

† See Hom. Ill. B. 5.

144 peep't ^{1-4 6} || play; ¹⁻⁴ 145 And] But ^{1-4 6} || gap'd ²⁻⁴ ||
 wou'd] he'd ¹⁻⁴ || away: ²⁻⁴ 148—194 *fehlen in* ¹⁻⁴ 149 sparkl'd ⁶
 156 Value ¹¹ value *W*¹ 161 Diomed ¹⁰⁻¹¹ *W*¹ 164 truest]
 grossest ⁶

More Lives from me their Preservation own,
Than Lovers lose if Fair *Cornelia* frown.

Your Cures, shrill *Querpo* cry'd, aloud you tell, 175
But wisely your Miscarriages conceal.

Zeno, a Priest, in *Samothrace* of old,
Thus reason'd with *Philopidas* the bold;
Immortal Gods you own, but think 'em blind
To what concerns the State of Human Kind. 180

Either they hear not, or regard not Pray'r,
That argues want of Pow'r, and This of Care.
Allow that Wisdom infinite must know;
Pow'r infinite must act. *I grant it so.*

Haste strait to *Neptune's* Fane, survey with Zeal 185
The Walls. *What then?* reply'd the Infidel.

Observe those num'rous Throngs in Effigy,
The Gods have sav'd from the devouring Sea.
'*Tis true, their Pictures that escap'd, you keep,*
But where are Theirs that perish'd in the Deep? 190

Vaunt now no more the Triumph of your Skill,
But, tho unfear'd, exert your Arm, and kill.
Our Scouts have learn'd the Posture of the Foe;
In War, Surprises surest Conduct show.

But Fame, that neither Good nor bad conceals, 195
That *P—ke's* Worth, and *O—s* Valour tells.

How Truth in *B—*, how in *C—h* reigns
Varro's Magnificence with *Maro's* Strains.
But how at Church and Bar all gape and stretch
If *W—* plead, or *S—or O—ly* preach, 200

184 *Kein Kursivdruck in* ⁶ 186 *Kein Kursivdruck in* ⁶ 187 Effigy. ⁷
wohl durch Effigy, 6. 9—11. W zu ersetzen. 189—190 *Kursivdruck*
fehlt in ⁶ 195 But *Fame* that whispers each profound Design, ^{1—4}
|| Fate ⁷ *Druckfehler* 196 And tells the Consultations at the Vine. ^{1—4}
|| *Pembroke's W* ¹ || *Ormond's W* ¹ 197—198 *fehlen in* ^{1—4} 197 *Bur-*
net, W ¹ || *Cav'ndish W* ¹ 199 But] And ^{1—4} || stretch ^{1—4} ⁶ 200 If
Wi—ton [*W—ton* ² *W—n* ³] but plead, or *O—ly* [*O—y* ^{3—4}]
preach; ^{1—4} || *Winnington W* ¹ || *South W* ¹ || *Only W* ¹

On nimble Wings to *Warwick-Lane* repairs,
 And what the Enemy intends, declares.
 Confusion in each Countenance appear'd,
 A Council's call'd, and *Stentor* first was heard;
 His lab'ring Lungs the throng'd *Praetorium* rent, 205
 Addressing thus the passive President.

Machaon, whose Experience we adore,
 Great as your matchless Merits, is your Pow'r.
 At your Approach, the baffl'd Tyrant *Death*
 Breaks his keen Shafts, and grinds his clashing Teeth. 210
 To you we leave the Conduct of the Day;
 What you command, your Vassals must obey.
 If this dread Enterprize you wou'd decline,
 We 'll send to treat and stifle the Design.
 But if my Arguments had force, we'd try 215
 To humble the audacious Foes, or die.
 Our Spight they 'll find, to their Advantage leans;
 The End is good, no matter for the Means..
 So modern Casuists their Talents try,
 Uprightly for the Sake of Truth to lye. 220

An Stelle von 203—206 haben 1-4 folgende VV.:

Disorder'd Murmurs thro' the College pass,
 And pale Confusion glares in ev'ry Face.
 In hast a Council's call'd, th' Occasion's great,
 And quick as Thought, the summon'd Members meet.
 Loud *Stentor* to th' Assembly had access,
 None courted bus'ness more, or knew it less.
 [None aim'd at more, and none succeeded less. 2-4]
 True to Extrems, yet to dull Forms a Slave,
 He's always dully gay, or vainly grave.
 With Indignation, and a daring Air,
 He paus'd a while, and thus address'd the Chair.

209 approach 1-4 || Death, 1-4 6 210 Teeth; 1-4 211 Day, 1-4
 214 Treat, 2-4 216 humble the] scatter our 1-4 6 217—220 *fehlen*
in 1-4 6

He had not finish'd, 'till th' Out-guards descry'd
 Bright Columns move in formidable Pride.
 The passing Pomp so dazzl'd from afar,
 It seem'd a Triumph, rather than a War.
 Tho' wide the Front, tho' gross the *Phalanx* grew, 225
 It look'd less dreadful as it nearer drew.

The adverse Host for Action strait prepare,
 All eager to unveil the Face of War.
 Their Chiefs lace on their Helms, and take the Field,
 And to their trusty Squire resign their Shield: 230
 To paint each Knight, their Ardour and Alarms,
 Wou'd ask the Muse that sung the Frogs in Arms.

And now the Signal summons to the Fray;
 Mock Falchions flash, and paltry Ensigns play.
 Their Patron God his silver Bow-string twangs; 235
 Tough Harness rustles, and bold Armour clangs;
 The piercing *Causticks* ply their spiteful Pow'r;
Emeticks ranch, and keen *Catharticks* scour.
 The deadly Drugs in double Doses fly;
 And Pestles peal a martial Symphony. 240

Für 221--240 haben 1-4 folgende VV., die in W¹ unter dem Text in Kursivdruck als Zusatz zu V. 214 beigegefügt sind:

What *Stentor* offer'd was by most approv'd, [approv'd. 2-4]
 But sev'ral Voices sev'ral Methods mov'd.
 At length th' adventurous *Heroes* all agree
 T'expect the Foe, and act defensively. [offensively. W¹]
 Into the Shop their bold *Battalions* move, 5
 And what their Chief commands, [commands 2-4] the rest approve.
 Down from the *Walls* they tear the *Shelves* in haste [haste, 2-4]
 Which, on their Flank, for *Pallisades* are plac'd.
 And then, behind the Compter rang'd, they stand,
 Their Front so well secur'd t^obey Command. 10

And now the Scouts the adverse Host descry,
 Blue Aprons in the Air for Colours fly. [fly: 2-4]
 With unresisted Force they urge their Way,
 And find the Foe embattel'd in Array.
 227 straight⁹ 235 Bow-strings¹¹ bow-strings W¹

Now from their level'd *Syringes* they pour
 The liquid Volly of a missive Show'r.
 Not Storms of Sleet, which o'er the *Baltick* drive,
 Push'd on by *Northern* Gusts, such Horror give.
 Like Spouts in *Southern* Seas the Deluge broke, 245
 And Numbers sunk beneath th' impetuous Stroke.

So when *Leviathans* dispute the Reign
 And uncontroll'd Dominion of the Main;
 From the rent Rocks whole *Coral* Groves are torn,
 And Isles of *Sea-weed* on the Waves are born. 250
 Such watry Stores from their spread Nostrils fly,
 'Tis doubtful which is Sea, and which is Sky.

And now the stagg'ring *Braves*, led by Despair,
 Advance, and to return the Charge, prepare.
 Each seizes for his Shield a spacious *Scale*, 255
 And the *Brass Weights* fly thick as Show'rs of Hail.
 Whole Heaps of Warriors welter on the Ground, }
 With Gally-Pots, and broken Phials crown'd; }
 Whilst empty Jarrs the dire Defeat resound. }

Thus when some Storm its Crystal Quarry rends, 260
 And *Jove* in ratling Show'rs of *Ice* descends;
 Mount *Athos* shakes the Forests on his Brow,
 Whilst down his wounded Sides fresh Torrents flow, }
 And Leaves and Limbs of Trees o'er-spread the Vale below. }

But now, all Order lost, promiscuous Blows 265
 Confus'dly fall; perplex'd the Battel grows.
 From *Stentor's* Arm a massy Opiat flies,

241 Now] Then 1-2 || level'd 2-2 level'd 1-6 leve'l'd 7 *Druckfehler*
 243 o're 1-4 244 Push't 1-4 || Horrour 1-4 246 Stroak. 1-4
 247 *Kein neuer Abschnitt* 1-4 || Reign, 1-4 248 uncontrol'd 1-4 ||
 Main. 1 252 doubtful, 1 255 a spacious] an ample 1-4 256 show'rs 1-4
 257 heaps 1-4 || Warriours 1-4 || Ground 2-4 258 crown'd, 1 259 And
 th' empty Vessels the Defeat resound. 1-4 260 *Kein neuer Ab-*
schnitt 1-4 261 rattling 2-4 264 o'er spread 2-3 o're-spread 4
 267 From *Stentor's* sinewy Arm an Opiate flies, [flies 4] 1-4

And strait a deadly Sleep clos'd *Carus'* Eyes.
 At *Colon* great *Sertorius* Buckthorn flung,
 Who with fierce Gripes, like those of Death, was stung; 270
 But with a dauntless and disdainful Mien
 Hurl'd back Steel Pills, and hit him on the Spleen.
Chiron attack'd *Talthibius* with such Might,
 One Pass had paunch'd the huge hydropick Knight,
 Who strait retreated to evade the Wound, 275
 But in a Flood of *Apozem* was drown'd.
 This *Psylas* saw, and to the Victor said,
 Thou shalt not long survive th' unweildy Dead,
 Thy Fate shall follow; then to confirm it, swore
 By th' Image of *Priapus*, which he bore; 280
 And rais'd an *Eagle-stone*, invoking loud
 On **Cynthia*, leaning o'er a silver Cloud.
 Great Queen of Night, and Empress of the Seas,
 If faithful to thy Midnight Mysteries,
 If still observant of my early Vows, 285
 These Hands have eas'd the mourning Matron's Throws;
 Direct this rais'd avenging Arm aright,
 So may loud Cymbals aid thy lab'ring Light.
 He said, and let the pond'rous Fragment fly
 At *Chiron*, but learn'd *Hermes* put it by. 290

* See Plin.

268 straight ¹⁻⁴ || *Carus's* Eyes, ¹⁻⁴

Hinter 268 folgen in ¹⁻⁴:

Chiron hit *Siphilus* with *Calomel*,
 And scaly Crusts from his maim'd Fore-head [Forehead ³⁻⁴] fell.
 269 *Sertorius*] *Japix* ¹⁻⁴ || Buckthorn] *Rhubarb* ^{1-4. 6} 271 And
 with an angry and revengefull Mien ¹ || But] And ²⁻⁴ 272 Spleen, ²⁻⁴
An Stelle der VV. 273—308 haben ¹⁻⁴ nur VV. 289—290 in folgender
Form:

Scribonius a vast *Eagle-stone* let fly

At *Psylas*, but *Lucina* put it by.

279 then fehlt ^{9-11.} w¹

Tho' the haranguing God survey'd the War,
 That Day the Muses Sons were not his Care.
 Two Friends, Adepts, the *Trismegists* by Name,
 Alike their Features, and alike their Flame.
 As simpling near fair *Tweed* each sung by turn, 295
 The list'ning River would neglect his Urn.
 Those Lives they fail'd to rescue by their Skill,
 Their *Muse cou'd make immortal with her Quill.
 But learn'd Enquiries after Nature's State
 Dissolv'd the League, and kindled a Debate. 300
 The One, for lofty Labours fruitful known,
 Fill'd Magazines with Volumes of his own.
 At his once-favour'd Friend a Tome he threw
 That from its Birth had slept unseen 'till now.
 Stunn'd with the Blow the batter'd Bard retir'd, 305
 Sunk down, and in a *Simile* expir'd.

And now the Cohorts shake, the Legions ply,
 The yielding Flanks confess the Victory.
Stentor undaunted still, with noble Rage
 Sprung thro' the Battel, *Querpo* to engage. 310
 Fierce was the Onset, the Dispute was great,
 Both cou'd not vanquish, Neither would retreat;
 Each Combatant his Adversary mauls,
 With batter'd *Bed-pans*, and stav'd *Urinals*.
 On *Stentor's* Crest the useful Chrystal breaks, 315
 And Tears of Amber gutter'd down his Cheeks:
 But whilst the Champion, (as late Rumors tell,)
 Design'd a sure decisive Stroke he fell:

* See Tass.

309—310 And *Querpo*, warm'd with more than mortal Rage,
 Sprung thro' the Battel, *Stentor* to engage. 1—2 312 wou'd 1—4
 || retreat. 1—4 313 mauls 2—2 315—316 *fehlen in* 1—4. 6 317 But
 as bold *Stentor*, eager of Renown, 1—3 But whilst bold *Stentor*
 (as late Rumors tell,) 6 318 Design'd a fatal Stroak, he tumbl'd
 down; 1—3 || sure decisive Stroke] fatal Stroke, 4. 6 || he fell:] the
Hero [*Heroe* 6] fell; 4. 6

And as the Victor hov'ring o'er him stood,
 With Arms extended, thus the *Suppliant* su'd. 320
 When Honour's lost, 'tis a Relief to die;
 Death's but a sure Retreat from Infamy.
 But to the lost, if Pity might be shown,
 Reflect on young *Querpoides* thy Son;
 Then pity mine, for such an Infant-Grace 325
 Smiles in his Eyes, and flatters in his Face.
 If he was near, Compassion he'd create,
 Or else lament his wretched Parent's Fate.
 Thine is the Glory, and the Field is thine;
 To thee the lov'd **Dispens'ry* I resign. 330
 At this the *Victors* own such Extasies,
 As *Memphian* Priests if their *Osyris* sneeze:
 Or Champions with Olympic Clangour fir'd;
 Or simpring prudes with sprightly *Nance* inspir'd;
 Or Sultans rais'd from Dungeons to a Crown; 335
 Or fasting Zealots when the Sermons done.
 Awhile the Chief the deadly Stroak declin'd,
 And found Compassion pleading in his Mind.
 But whilst he view'd with Pity the Distress'd,
 He spy'd † *Signetur* writ upon his Breast. 340
 Then tow'rds the Skies he toss'd his threatning Head,
 And fir'd with more than mortal Fury, said;

* See the Allusion. Virg. *Aen.*

† Those Members of the College that observe a late Statute, are call'd by the Apothecaries *Signetur Men*.

319 as] whilst ¹⁻⁴ 324 Think on *Querpoides* thy darling Son; ¹
 325 Mine's small as He, just such an infant Grace, ¹ || mine; ¹⁻⁴ ||
 Infant-Grace, ²⁻⁴ 326 Smiles] Sports ^{1-4. 6} 327 near,] by ¹⁻⁴
 330 Thee ¹⁻⁴ 331—336 *fehlen in* ^{1-4. 6} 331 Ecstasies ^{9-10. W}
 337 Awhile the Chief] The Chief at this ^{1-4. 6} 340 He ¹⁻⁴ || pity ¹⁻⁴
Die Bemerkung: Those Members etc. in ¹⁻⁴ nach V. 342 in *Kursiv-*
druck beigefügt, in ^{6-11. W¹} als *Fußnote.* 341 He ^{1-4. 6} ||
 threat'ning ¹⁻⁴ 342 more than mortal Fury,] mortal Indignation, ¹⁻⁴

Sooner than I'll from vow'd Revenge desist,
 His *Holiness* shall turn a *Quietist*,
Jansenius and the *Jesuits* agree, 345
 The Inquisition wink at Heresie.

Warm Convocations own the Church secure,
 And more consult her Doctrine than her Pow'r.

With that he drew a Lancet in his Rage,
 To puncture the still supplicating Sage. 350
 But while his Thoughts that fatal Act decree,
Apollo interpos'd in form of Fee.

The *Chief* great *Paeon's* golden Tresses knew,
 He own'd the God, and his rais'd Arm withdrew.

Thus often at the *Temple-Stairs* we 've seen 355
 Two Tritons of a rough Athletick Mien,
 Sourly dispute some Quarrel of the Flood,
 With Knuckles bruis'd, and Face besmear'd in Blood;
 But at the first Appearance of a Fare,
 Both quit the Fray, and to their Oars repair. 360

The Heroe so his Enterprize recalls,
 His Fist unclinchs, and the Weapon falls.

345 *La Chase* shall with the *Jansenists* agree, ¹⁻² The *Jesuits* and the *Jansenists* agree, ⁶ 346 Heresy. ²⁻³ 347 Faith stand unmov'd [unshook ⁶] thro' *S—fleet's* [*S—s* ²⁻⁴ *St—fleet's* ⁶ *Stillingfleet's W* ¹] Defence, ¹⁻⁴ ⁶ 348 And *L—k* [*Locke W* ¹] for Mystery abandon Sense. ¹⁻⁴ ⁶ 347 *nach* ¹⁻⁴ und 348 *nach* ¹⁻⁴ ⁶ in *W* ¹ als Zusatz zu V. 346 unter dem Text. 349 With that, unsheathing an Incision Knife, ¹⁻² || his] full ⁶ 350 He offer'd at the prostrate *Stentor's* Life. ¹⁻⁴ 351 Act] stroke *W* ¹ 353 Chief *nicht kursiv gedruckt in* ¹⁻⁴ ⁶ 355 the *fehlt* ⁹⁻¹¹ *W* || we've] I've ²⁻³ 357 Sowrly ²⁻⁴ || quarrel ¹⁻² 358 Blood. ¹⁻⁴ 359 appearance ¹⁻⁴ || Fare ¹⁻⁴ 361 so] thus ¹ || Enterprize ¹⁻⁴

The Dispensary.

Canto VI.

While the shrill Clangour of the Battel rings,
 Auspicious *Health* appear'd on *Zephir's* Wings;
 She seem'd a Cherub most divinely bright,
 More soft than Air, more gay than Morning Light.
 A Charm she takes from each excelling Fair, 5
 And borrows *C—le's* Shape, and *G—ton's* Air.
 Her Eyes like *R—agh's* their Beams dispense,
 With *Ch—ill's* Bloom, and *B—kley's* Innocence.
 On Iris thus the differing *Beams bestow
 The Die, that paints the Wonders of her Bow, 10
 From the fair Nymph a vocal Musick falls,
 As to *Machaon* thus the Goddess calls.

Enough th' Atchievement of your Arms you 've shown,
 You seek a Triumph you shou'd blush to own.
 Haste to th' *Elysian* Fields, those bless'd Abodes, 15
 Where *Harvy* sits among the Demi-Gods.

* See Newt. of Col.

1 clangour ¹⁻⁴ || rings; ¹⁻⁴ 5 6 *C—ll's* ¹⁻³ *C—ll's* ⁴ Cicel's *W* ¹ ||
 Grafton's *W* ¹ 7 Ranelagh's *W* ¹ || dispence, ¹⁻⁴ 8 Churchill's *W* ¹ ||
 Berkley's *W* ¹ 9-10 *fehlen in* ¹⁻⁶ 11 From the fair Nymph]
 From her bright Lips ¹⁻⁶ 12 Whilst ¹ 13 *Kein neuer Abschnitt* ¹ ||
 th' atchievement ¹⁻⁴ 15 Hast ¹⁻⁴ || abodes, ¹⁻⁴

Consult that sacred Sage, soon He 'll disclose
 The Method that must mollify these Woes.
 Let *Celsus* for that Enterprize prepare,
 His Conduct to the Shades shall be my Care. 20

Aghast the Heroes stood dissolv'd in Fear,
 A Form so Heav'nly bright They cou'd not bear;
Celsus alone unmov'd, the Sight beheld,
 The rest in pale Confusion left the Field.

So when the Pigmies, marshall'd on the Plains, 25
 Wage puny War against th'invading Cranes;
 The Poppets to their Bodkin Spears repair,
 And scatter'd Feathers flutter in the Air;
 But when the bold imperial Bird of *Jove*
 Stoops on his sounding Pinions from above, 30
 Among the Brakes the Fairy Nation crowds,
 And the *Strimonian* Squadron seeks the Clouds.

And now the Delegate prepares to go }
 And view the Wonders of the Realms below; }
 Then takes *Amomum* for the Golden Bough. } 35
 Thrice did the Goddess with her Sacred Wand
 The Pavement strike; and strait at her Command
 The willing Surface opens, and describes
 A deep Descent that leads to nether Skies.
 * *Hygeia* to the silent Region tends; 40
 And with his Heav'nly Guide, the *Charge* descends.
 Thus *Numa*, when to hallow'd Caves retir'd,
 Was by † *Ægeria* guarded and iuspir'd.

* *Health, celebrated by the Ancients as a Goddess.*

† See Ov. Met. B. 15.

17 He 'll soon disclose ¹⁻⁴ 18 method ¹⁻⁴ || mollify] terminate ⁶ ||
 woes. ¹⁻⁴ 20 conduct ¹⁻⁴ || care. ¹⁻² 21 fear, ¹⁻⁴ 22 heav'nly ¹⁻⁴
 || bear, ¹⁻⁴ 24 confusion ¹⁻⁴ 25 marshal'd ¹⁻² || Plains; ¹ 27 bod-
 kin ¹⁻⁴ 28 Air. ¹⁻⁴ 29 But soon as e'er th' imperial Bird of
 Jove ¹⁻⁴ 37 straight ¹⁻⁴ 38 The willing] Th' obedient ¹⁻⁴
 40 *Higeia* ¹⁻⁴ || Die Note fehlt ¹⁻³; in ⁴ lautet sie einfach: Health
 42-43 fehlen in ¹⁻⁴ 6

Within the Chambers of the Globe they spy
 { The Beds were sleeping Vegetables lye, 45
 'Till the glad Summons of a Genial Ray
 Unbinds the Glebe, and calls them out to Day.
 Hence *Pancies* trick themselves in various Hew;
 And hence *Junquils* derive their fragrant Dew;
 Hence the *Carnation*, and the bashful *Rose* 50
 Their Virgin Blushes to the Morn disclose.
 Hence the chast *Lilly* rises to the Light,
 Unveils her snowy Breast, and charms the Sight.
 Hence Arbours are with twining Greens array'd,
 T' oblige complaining Lovers with their Shade. 55
 And hence on *Daphne's* Laurel'd Forehead grow
 Immortal Wreaths for *Phoebus* and *Nassau*.

The Insects here their lingring Trance survive:
 Benumb'd they seem, and doubtful if alive.
 From Winter's Fury hither they repair, 60
 And stay for milder Skies and softer Air.
 Down to these Cells obscener Reptils creep,
 Where hateful *Nutes* and painted *Lizzards* sleep.
 Where shiv'ring *Snakes* the Summer Solstice wait;
 Unfurl their painted Folds, and slide in State. 65
 Here their new Form the numb'd **Erucae* hide,
 Their num'rous Feet in slender Bandage ty'd:
 Soon as the kindling Year begins to rise,
 This upstart Race their native Clod despise,
 And proud of painted Wings attempt the Skies. } 70

Now, those profounder Regions They explore,
 Where Metals ripen in vast Cakes of Oar.

* See Godort on *Caterpillars and Butterflies*.

45 lie: ¹ lie, ²⁻³ 48 Hew, ¹⁻⁴ 49 Dew. ¹⁻⁴ ⁶ 52-53 *fehlen*
 in ¹⁻⁴ 54 array'd. ¹ 56 Laurel'd Forehead] verdant Temples ¹⁻⁴
 57 Wreaths, ¹⁻⁴ 59 Benumb'd ²⁻³ 60 fury ¹⁻³ 62 creep; ¹ 63 Where
 hateful] And there the ¹ 64 Where] There ¹ 66-70 *fehlen*
 in ¹⁻⁴ ⁶ 69 Rase ' *Druckfehler* race *W* ¹ 71 they ¹⁻⁴

Here, sullen to the Sight, at large is spread
 The dull unweildy Mass of lumpish Lead.
 There, glimm'ring in their dawning Beds, are seen 75
 The more aspiring Seeds of sprightly Tin.
 The *Copper sparkles next in rudy Streaks;
 And in the Gloom betrays its glowing Cheeks.
 The Silver then with bright and burnish'd Grace,
 Youth and a blooming Lustre in its Face, 80
 To th' Arms of those more yielding Metals flies,
 And in the Folds of their Embraces lyes.
 So close they cling, so stubbornly retire;
 Their Love's more violent than the Chymist's Fire.
 Near These the Delegate with Wonder spies 85
 Where Floods of living Silver serpentine:
 Where richest Metals their bright Looks put on,
 And Golden Streams thro' Amber Channels run.
 Where Light's gay God descends to ripen Gems,
 And lend a Lustre brighter than his Beams. 90
 Here he observes the Subterranean Cells,
 Where wanton Nature sports in idle Shells.
 Some *Helicoeids*, some *Conical* appear;
 These, Miters emulate; Those, Turbans are.
 Here Marcasites in various Figure wait, 95
 To ripen to a true Metallick State:
 'Till Drops that from impending Rocks descend
 Their Substance petrifie, and Progress end.

* See Yald on *Mines*.

73 Here 2-4 75 There 1-4 76 more *fehlt* 11 *W* 1 *haben dafür*
 light 77 Note *fehlt* 1-4 || ruddy 1-6 81 To th' Arms of those
 more yeilding Metals flies; [flies, 2-4] 1-4 82 lies. 2-4 86 Where
 living Floods of Merc'ry serpentine: 1-4 87 Looks] Beams 1-4
 88 While Silver Streams thro' Golden Channels run. 1-4 89-90
fehlen in 1-4 91 *Kein neuer Abschnitt* 1-4 || subterranean 1-4
 93 appear, 1-4 94 emulate, 1-4 || are: 1-4 97 descend, 1-4

Nigh, livid Seas of kindled Sulphur flow;
 And whilst enrag'd, their Fiery Surges glow: 100
 Convulsions in the lab'ring Mountains rise,
 And hurl their melted Vitals to the Skies.

He views with Horror next the noisy Cave,
 Where with hoarse Dinn imprison'd Tempests rave:
 Where clam'rous Hurricanes attempt their Flight, 105
 Or, whirling in tumultuous Eddies, fight.
 The warring Winds unmov'd *Hygeia* heard,
 Brav'd their loud Jars, but much for *Celsus* fear'd.
Andromeda, so whilst her Heroe fought,
 Shook for his Danger, but her own forgot. 110

And now the Goddess with her Charge descends,
 Where scarce one chearful Glimpse their Steps befriends.
 Here his forsaken Seat old *Chaos* keeps;
 And undisturb'd by Form, in Silence sleeps.
 A grisly Wight, and hideous to the Eye; 115
 An aukward Lump of shapeless Anarchy.
 With sordid Age his Features are defac'd;
 His Lands unpeopled, and his Countries waste.
 To these dark Realms much learned Lumber creeps,
 There copious *M*— safe in Silence sleeps. 120
 Where Mushroom Libels in Oblivion lye,
 And, soon as born, like other Monsters die.
 Upon a Couch of *Jett* in these Abodes,
 Dull *Night*, his melancholy Consort, nods.

101 Lab'ring ¹⁻⁴ 102 And] Which ¹⁻⁴ 103 Cave; ¹⁻⁴ 104 dinn ¹⁻⁴
 Dinns ^{v-11} dins *W* || th'imprison'd ¹ 105 Clam'rous ¹⁻⁴ 107—110
fehlen in ¹⁻⁴ 112 cheerful ¹⁻² 116 awkward ²⁻⁴ 117 sordid]
 forged ⁹⁻¹⁰ || defac'd, ¹⁻⁴ 118 unpeopl'd, ¹⁻⁴ ^o

119—120 *lauteten in* ¹⁻⁴:

Here Lumber, undeserving Light, is kept,

And *P*—*p*'s Bill to this dark Region's swept:

120 Morton *W* ¹ 121 in Oblivion lye,] silently retire; ¹⁻⁴ 122 like
 other Monsters die.] with Decency expire. ¹⁻⁴

No Ways and Means their Cabinet employ; 125
But their dark Hours they waste in barren Joy.

Nigh this Recess, with Terror they survey,
Where *Death* maintains his dread tyrannick Sway;
In the close Covert of a Cypress Grove,
Where *Goblins* frisk, and airy *Spectres* rove, 130
Yawns a dark Cave, with awful Horror wide;
And there the *Monarch's* Triumphs are descry'd.
Confus'd, and wildly huddled to the Eye,
The *Beggar's* Pouch and Prince's Purple lye.
Dim Lamps with sickly Rays scarce seem to glow; 135
Sighs heave in mournful Moans, and Tears o'er-flow.
Restless Anxiety, forlorn Despair,
And all the faded Family of Care.
Old mouldring Urns, Racks, Daggers and Distress
Make up the frightful Horror o' the Place. 140

Within its dreadful Jaws those Furies wait,
Which execute the harsh Decrees of Fate.
* *Febris* is first: The *Hag* relentless hears
The Virgin's Sighs; and sees the Infant's Tears.
In her parch'd Eye-Balls fiery *Meteors* reign; 145
And restless Ferments revel in each Vein.

Then † *Hydrops* next appears among the Throng;
Bloated, and big, she slowly sails along.
But, like a Miser, in Excess she 's poor;
And pines for Thirst amidst her wat'ry Store. 150
Now loathsom ** *Lepra*, that offensive Spright,

* *Feaver.* † *Dropsie.* ** *Leprosie.*

128 Sway: 1-4. 6 129 I' th' middle of a dusky Cypress Grove, 1
131 with awful Horror] most formidably 1-4. 6 133-140 *fehlen*
in 1-4 133 huddl'd 6 137-138 *fehlen in* ° 139 Racks, Daggers
and Distress] pale Fear, and dark Distress 6 141 *Kein neuer*
Abschnitt 1-4 143 *Die Fußnote fehlt in* 1-4 || *Hagg* 1-4 145 Eye-
balls 2-4. 6 147 *Note fehlt* 1-4 || *Throng;* 1-4. 6 149 Excess, 2
151 *Kein neuer Abschnitt* 1 || *Note fehlt* 1-4.

With foul Eruptions stain'd, offends the Sight.
 Still deaf to Beauty's soft-persuading Pow'r:
 Nor can bright *Hebe's* Charms her Bloom secure.

Whilst meager **Phtisis* gives a silent Blow; 155
 Her Stroaks are sure; but her Advances slow.
 No loud Alarms, nor fierce Assaults are shown:
 She starves the *Fortress* first; then takes the *Town*.
 Behind stood Crouds of much inferiour Name,
 Too num'rous to repeat, too foul to name; 160
 The Vassals of their Monarch's Tyranny:
 Who, at his Nod, on fatal Errands fly.

Now *Celsus*, with his glorious Guide, invades
 The silent Region of the fleeting Shades:
 Where Rocks, and ruful Desarts are descry'd; 165
 And sullen *Styx* rolls down his lazy Tide.
 Then shews the Ferry-man the Plant he bore,
 And claims his Passage to the further Shore.
 To whom the *Stygian Pilot* smiling, said,
 You need no Pass-port to demand our Aid. 170
Physicians never linger on this Strand:
 Old *Charon's* present at their Command.
 Our awful Monarch and his Consort owe
 To them the Peopling of their Realms below.
 Then in his swarthy Hand he grasp'd his Oar, 175
 Receiv'd his Guests aboard, and shov'd from Shoar.

Now, as the Goddess and her *Charge* prepare
 To breath the Sweets of soft *Elysian* Air;
 Upon the Left they spy a pensive †Shade,
 Who on his bended Arm had rais'd his Head: 180

* *Consumption*. † See the Allusion, Virg. *Æn. B. 6*.

155 *Kein neuer Abschnitt* ¹ || *In* ¹⁻³ *die Note am rechten Rand* ||
Phthisis ¹⁻² 159 *Neuer Abschnitt* ¹ 164 *Shades.* ¹ *shades.* ²⁻⁴
 165 *Rocks* ¹⁻⁴ 166 *rouls* ²⁻⁴ 172 *Charon ne'er refuses* ¹⁻³ || *present*
still ²⁻¹¹ *W* ¹ 177 *Now* ⁶ 178 *breathe* ¹⁻³ 179 *left* ¹⁻⁴

Pale Grief sate heavy on his mournful Look:
To whom, not unconcern'd, thus *Celsus* spoke:

Tell me, thou much afflicted Shade, why Sighs
Burst from your Breast, and Torrents from your Eyes:
And who those mangled *Manes* are, which show 185
A sullen Satisfaction at your Woe?

Since, said the Ghost, with Pity you'll attend,
Know, I'm *Guiäcum*, once your firmest Friend.
And on this barren Beach in Discontent
Am doom'd to stay, 'till th' angry Pow'rs relent. 190
Those *Spectres* seam'd with Scars that threaten there,
The Victims of my late ill Conduct are.
They vex with endless Clamours my Repose:
This wants his Palate; That demands his Nose:
And here they execute stern *Pluto's* Will, 195
To ply me ev'ry moment with a Pill.

Then *Celsus* thus: O much lamented State!
How rigid is the Sentence you relate?
Methinks I recollect your former Air,
But ah, how much you 're chang'd from what you were! 200
Inspid as your late *Pisans* you lye,
That once were sprightlier far than *Mercury*.
At the sad Tale you tell, the Poppies weep,
And mourn their vegetable Souls asleep.
The unctuous *Larix*, and the healing *Pine* 205
Lament your Fate in Tears of Turpentine.
But still the Off-spring of your Brain shall prove
The Grocers Care, and brave the Rage of *Jove*:
When Bonfires blaze, your Vagrant Works shall rise

181 careful ¹⁻³ 183 Thou ^{1-4. 6} 184 Eyes ¹ 185 mangl'd ^{1-4. 6}
187 *Kein neuer Abschnitt* ¹⁻⁴ 188 *Guiacum*, ¹⁻⁴ || firmest] valu'd ⁶
189 Discontent, ^{1-4. 6} 190 stay ¹⁻⁴ 194 Nose. ¹ 196 To] And ⁶
198 How moving's the Disaster you relate? ¹ || relate! ²⁻⁴ 201-210
fehlen in ¹⁻⁴ 207 Offspring ^{6. 9-11. W¹} 208 Grocer's ^{6. 9-11. W¹}

In Rockets, 'till they reach the wond'rings Skies. 210

If Mortals e'er the *Stygian* Pow'rs cou'd bend,
Entreaties to their awful Seats I'd send.

But since no human Arts the Fates dissuade;

Direct me how to find bless'd *Harvy's* Shade.

In vain th' unhappy Ghost still urg'd his Stay; 215

Then rising from the Ground, he shew'd the Way.

Nigh the dull Shoar a shapeless Mountain stood,
That with a dreadful Frown survey'd the Flood.

Its fearful Brow no lively Greens put on,

No frisking Goats bound o'er the ridgy Stone. 220

To gain the Summit the bright Goddess try'd,

And *Celsus* follow'd, by degrees, his Guide.

Th' Ascent thus conquer'd, now they tow'r on high,
And taste th' Indulgence of a milder Sky.

Loose *Breezes* on their airy Pinions play, } 225

Soft Infant Blossoms their chaste Odours pay, }

And Roses blush their fragrant Lives away. }

Cool Streams thro' flow'ry Meadows gently glide;

And as They pass, their painted Banks they chide.

These blissful Plains no Blights, nor Mildews fear, 230

The Flow'rs ne'er fade, and Shrubs are Myrtles here.

The Morn awakes the Tulip from her Bed;

E'er Noon in painted Pride she decks her Head:

Roab'd in rich Dye, she triumphs on the Green,

And ev'ry Flow'r does Homage to their Queen. 235

So when bright *Venus* rises from the Flood,

Around in Throngs the wond'ring *Nereids* crowd;

The *Tritons* gaze, and tune each vocal Shell,

And ev'ry Grace unsung the Waves conceal.

211 *Kein neuer Abschnitt* 1-4 || bend; 2-4 215 His 2-4 || stay, 1
stay; 2-4 216 way. 1-4 219 puts 1-4 223 They 1-4. 6 *An Stelle von*
231-232 *haben* 1-4. 6: And with refreshing Sweets. perfume the
way. [Way. 6] 228 Cold 1-4 || glide; 1-4 231 ne're 4 || there. 1-3
232-239 *fehlen in* 1-4

The *Delegate* observes, with wond'ring Eyes, 240
 Ambrosial Dews descend, and Incense rise.
 Then hastens onward to the pensive Grove,
 The silent **Mansion* of disastrous Love.
 Here Jealousy with Jaundice Looks appears,
 And broken Slumbers, and fantastick Fears. 245
 The widow'd Turtle hangs her moulting Wings,
 And to the Woods in mournful Murmurs sings.
 No Winds but Sighs are there, no Floods but Tears,
 Each conscious Tree a Tragick Signal bears.
 Their wounded Bark records some broken Vow, 250
 And Willow Garlands hang on ev'ry Bough.

Olivia here in Solitude he found,
 Her down-cast Eyes fix'd on the silent Ground:
 Her Dress neglected, and unbound her Hair,
 She seem'd the mournful Image of Despair. 255
 How lately did this celebrated *Thing*
 Blaze in the Box, and sparkle in the Ring,
 Till the Green-sickness and Love's Force betray'd
 To Death's remorseless arms th' unhappy Maid.

All o'er confus'd the guilty Lover stood, 260
 The Light forsook his Eyes, his Cheeks the Blood;
 An Icy Horror shiver'd in his Look,
 As to the cold-complexion'd Nymph He spoke:

Tell me, dear Shade, from whence such anxious Care,
 Your Looks disorder'd, and your Bosom bare? 265
 Why thus you languish like a drooping Flow'r,
 Crush'd by the weight of some unfriendly Show'r?

* See Virg. *Æn.* B. 6.

240 wondring 1-3 || Eyes 1 243 Mansion 1-4 Die Note fehlt 1-3
 244-247 fehlen in 1-4 251 Willough 2-3 252 Olivia] His Mis-
 tress 1-3 || solitude 2-3 255 mournful] dying 11. W || image 1-4
 258 Greensickness 2-4 || force 1-4 260 All o'er] Cold and 1-3
 262 icy 1-4. 6 263 Then softly in these gentle words, He spoke: 1-3
 266 Flow'r. 6 267 unfriendly] relentless 11. W 1 || shower. 1-3

Your languid Looks, your late ill Conduct tell;
 O that instead of Trash you'd taken Steel!
 Stabb'd with th' unkind Reproach, the Conscious Maid 270
 Thus to her late insulting Lover said;
 When Ladies listen not to loose Desire,
 You stile our Modesty, our want of Fire.
 Smile or Forbid, Encourage or Reprove,
 You still find Reasons to believe we love: 275
 Vainly you think a Liking we betray,
 And never mean the peevish Things we say.
 Few are the Fair Ones of *Rusilla's* Make,
 Unask'd she grants, uninjur'd she'll forsake:
 But sev'ral *Caelia's*, sev'ral Ages boast, 280
 That like, where Reason recommends the most.
 Where heav'nly Truth and Tenderness conspire,
 Chaste Passion may persuade us to desire.

Your Sex, he cry'd, as Custom bids, behaves;
 In Forms the Tyrant tyes such haughty Slaves. 285
 To do nice Conduct Right, you Nature wrong;
 Impulses are but weak, where Reason's strong.
 Some want the Courage oft, but Few the Flame;
 They like the Thing, that startle at the Name.
 The lonely *Phoenix*, tho' profess'd a Nun, 290
 Warms into Love, and kindles at the Sun.
 Those Tales of spicy Urns and fragrant Fires,
 Are but the Emblems of her scorch'd Desires.

Then as he strove to clasp the fleeting *Fair*,
 His empty Arms confess'd th' impassive Air. 295
 From his Embrace th' unbody'd Spectre flies,
 And as she mov'd, she chid him with her Eyes.

268 Your languid Looks,] Your pale Complexion ¹⁻³ || ill *fehlt*
in ¹⁻⁴ || tell, ¹⁻³ 269 Steel, ¹ 270-293 *fehlen in* ¹⁻⁴ 278-283
fehlen in ⁶ 284 Custom, reply'd the Lover, is your Guide, ⁶ 285 Dis-
 cretion is but Fear, and Honour, Pride ⁶ 289 the Courage, but
 how] th' Assurance oft, but ⁶ 294 *Kein neuer Abschnitt* ¹⁻⁴
 296 The unbody'd ¹⁻⁴ 297 She ⁶

They hasten now to that delightful Plain,
 Where the glad *Manes* of the Bless'd remain:
 Where *Harvy* gathers Simples to bestow, 300
 Immortal Youth on Heroe's Shades below.
 Soon as the bright *Hygeia* was in view,
 The Venerable Sage her Presence knew.
 Thus He —

Hail, blooming Goddess! Thou propitious Pow'r, 305
 Whose Blessings Mortals more than Life implore.
 With so much Lustre your bright Looks endear,
 That Cottages are Courts where Those appear.
 Mankind, as you vouchsafe to Smile or Frown,
 Finds Ease in Chains, or Anguish in a Crown. 310

With just Resentments and Contempt you see
 The foul Dissentions of the *Faculty*;
 How your sad sick'ning Art now hangs her Head,
 And once a Science, is become a Trade.
 Her Sons ne'er rifle her Mysterious Store, 315
 But study Nature less, and Lucre more.
 Not so when *Rome* to th' *Epidaurian* rais'd
 A *Temple where devoted Incense blaz'd.
 Oft Father *Tyber* views the holy Fire,
 As the learn'd Son is worship't like the Sire. 320
 The Sage with *Romulus* like Honours claim;
 The Gift of Life and Laws were then the same.

* A Temple built at Rome, in the Island of Tyber, to *Æsculapius* Son of Apollo.

301 Heroes 2-4 305 Goddess, 1 306 more than] next to 1-4
 307 Such Graces in your heav'nly Eyes appear, 1-4 308 where
 Those appear.] when you are there. 1-4 309 smile 1-4 || frown, 1-4
 310 ease 1-4 || anguish 1-4 311 *Kein neuer Abschnitt* 1-4 312 foul]
 mean 1-4. 6 || *Faculty*. 1-4. 6 313 How sick'ning Physiok hangs her
 pensive Head, 1-4 314 And] And what was 1-4 || is become]
 now's 1-4 317-322 *fehlen in* 1-6 319 lofty 9-11. W

I show'd of old, how vital Currents glide,
 And the *Meanders* of their reflux Tide.
 Then, *Willis*, why spontaneous Actions here, 325
 And whence involuntary Motions there:
 And how the Spirits, by Mechanick Laws,
 In wild Careers, tumultuous Riots cause.
 Nor wou'd our *Wharton*, *Bates* and *Glisson* lye
 In the Abyss of blind Obscurity. 330
 But now such wondrous Searches are forborn,
 And *Paeon's* Art is by Division torn.
 Then let your *Charge* attend, and I'll explain
 How her lost Health your Science may regain.
 Haste, and the matchless *Atticus* Address, 335
 From Heav'n and great *Nassau* he has the Mace.
 Th' oppress'd to his *Asylum* still repair;
 Arts he supports, and Learning is his Care.
 He softens the harsh Rigour of the Laws,
 Blunts their keen Edge, and grinds their Harpy Claws; 340
 And graciously he casts a pitying Eye
 On the sad State of virtuous Poverty.
 Whene'er he speaks, Heav'ns! how the list'ning Throng
 Dwells on the melting Musick of his Tongue.
 His Arguments are Emblems of his Mein, 345
 Mild, but not faint; and forcing, tho' serene;
 And when the Pow'r of Eloquence He'd try,
 Here, Light'ning strikes you; there, soft Breezes sigh.
 To him you must your sickly State refer,
 Your Charter claims Him as your Visiter. 350

326 motions, ¹ 327 Spirits ¹⁻⁴ || mechanick ^{1-4. 6} 329 *Bates*]
Ent ²⁻⁴ || lie ¹⁻⁴ 332 Divisions ¹⁻⁴ 334 How Physick her lost
 Lustre may regain. ¹⁻⁴ || 336 Heav'n, ¹⁻⁴ 338 He ²⁻⁴ || care. ¹⁻⁴
 339 rigour ¹⁻⁴ 340 grinds] cuts ^{1-4. 6} || Happy *Druckfehler*
 Harpy ^{1-4. 6. 9-11. W¹} 342 state ¹⁻⁴ || virtuous ¹⁻⁴ 345 th'
 Emblems ¹⁻⁴ || Mien, ²⁻⁴ 346 faint, ¹⁻⁴ 347 power ¹⁻⁴ || Elo-
 quence, ^{1-4. 6} 348 Here ²⁻⁴ || you. there ²⁻⁴ 349 state ¹⁻⁴

Your Wounds he 'll close, and sov'reignly restore
Your Science to the Height it had before.

Then *Nassau's* Health shall be your glorious Aim,
His Life should be as lasting as his Fame.
Some Princes' Claims from Devastations spring, 355
He condescends in pity to be King:
And when, amidst his *Olives* plac'd, He stands,
And governs more by Candour than Commands:
Ev'n then not less a Heroe he appears,
Than when his *Laurel* Diadem he wears. 360

Wou'd *Phoebus*, or his *G—le*, but inspire
Their sacred Veh'mence of Poetick Fire;
To celebrate in Song that God-like Pow'r,
Which did the lab'ring Universe restore;
Fair *Albion's* Cliffs wou'd Eccho to the Strain, } 365
And praise the Arm that Conquer'd, to regain }
The Earth's Repose, and Empire o'er the Main. }

Still may th' immortal Man his Cares repeat,
To make his Blessings endless as they 're great:
Whilst *Malice* and *Ingratitude* confess 370
They 've strove for Ruin long without Success.
When late, *Jove's* *Eagle from the Pyle shall rise
To bear the Victor to the boundless Skies,
Awhile the God puts of Paternal Care,
Neglects the Earth, to give the Heav'ns a Star. 375
Near thee, †*Alcides*, shall the Hero shine;
His Rays resembling, as his Labours, thine.

* Read the Ceremony of the Apotheosis.

† Hercules a Constellation near Ariadne's Crown.

351 sove'reignly ²⁻⁴ 352 height ¹⁻⁴ 354 His Life [He ²⁻³] shou'd
be as Immortal as his Name. ¹⁻³ 355 Princes ^{1-4. 6} || claims ¹⁻⁴
361 Wou'd but *Apollo* some great Bard inspire ¹⁻⁴ || Granville W¹
362 Their] With ¹⁻⁴ || veh'mence ¹⁻⁴ 363 Power, ¹⁻⁴ 364 labouring ¹⁻⁴
366 Conquer'd ¹⁻⁴ 367 repose, ^{1-4. 6} 371 Ruine ^{1. 6} || success. ¹⁻⁴
372-377 *fehlen in* ¹⁻⁶ 374 off ^{9-11. W¹}

Had some fam'd *Patriot*, of the *Latin* Blood,
 Like *Julius* Great, and like *Octavius* Good,
 But thus preserv'd the *Latian* Liberties, 380
 Aspiring Columns soon had reach'd the Skies:
 Loud *Io's* her proud Capitol had shook,
 And all the Statues of the Gods had spoke.

No more the Sage his Raptures cou'd pursue:
 He paus'd; and *Celsus* with his Guide withdrew. 385

378 Patriot] Hero ²⁻⁴ Heroe ^{1. 6} 379 Great ⁶ 380 the Latian
 Liberties] the sinking Latian Power, ¹ 381 Rome had erected
 Columns ev'ry hour; ¹ 382 And whilst the Capitol with *Io's*
 shook, ²⁻⁴ || her] the ^{11. W} ¹ 383 The Statues of the Guardian
 Gods had spoke. ²⁻⁴ 384 more, ¹ || pursue, ¹⁻⁴

A COMPLEAT KEY

TO THE SEVENTH EDITION

OF THE

DISPENSARY.

LONDON:

Printed for *J. Roberts*, at the *Oxford-Arms*
in *Warwick-Lane*.

1714.

**A
Compleat Key
To The
Dispensary. ¹⁾**

In the first Copy of Verses

To Dr. Garth upon the *Dispensary*.

Line 2 Like *M—gue's, *could a just Piece sustain,*
*Charles Mountague, *Lord Halifax.*

Line 15 *When †S—rs charming Eloquence,*
 †The Lord Somers, formerly Lord Chan-
 cellor.

Line 20 *What* *D—s can't condemn, nor †D—n mend.
 *Dennis, a sower, supercilious, illnatur'd
 Critick and Poetaster.
 †Dryden, a famous Poet.

¹⁾ Die verschiedenen Ausgaben des Key, die mir zur Verfügung standen, sind die folgenden:

A Compleat Key to the Dispensary. London 1706. (*Zus. mit der 6. Aufl.*)^[1].

A Compleat Key to the Seventh Edition of the Dispensary. London 1714 [2]. *Der vorliegenden Ausgabe zugrunde gelegt und in den Anmerkungen mit Key bezeichnet.*

A Compleat Key to the Dispensary. London 1726 [3]. *Dahinter folgen unter*: Verses omitted in the late Editions of the Dispensary *folgende* VV. I 54—55 und 182₁₋₁₂; II 60₁₋₂₁; III 116₁₋₂, 198—205 und 211—212; IV 213₁₋₂; V 214₁₋₁₄ und 347—348.

A Continuation of the Key. (*Zus. mit* ³) [4].

A Compleat Key to the Dispensary. Written by Sir Samuel Garth, M. D. The Third Edition. To which are added, above 60 Lines omitted in the late Editions of that Poem etc. London 1734^[5].

In the Second Copy of Verses, written by the late Colonel Codrington, Governour of the *Leeward-Islands*.

Line 13 The *Nymph* has ¹G—n's, ²C—l's, ³C—l's *Charms*.

¹ The Dutchess of *Grafton*.

² *Cecil's*, the late Countess of *Salisbury*.

³ The Lady — *Churchil*, one of the Duke of *Marlborough's* Daughters.

Line 22 *Lucretius*, *Horace*, ¹S—d, ²M—ne.

¹ *Sheffield*, the Duke of *Buckingham* and *Normanby*.

[*John Sheffield*, Earl of *Mulgrave*, Marquis of *Normanby*, and Duke of *Buckingham*. The Works of this noble Peer were published in the Year 1723, under the Inspection of Mr. *Pope*. Since re-printed in two Volumes Octavo].

² *Montague*, Lord *Halifax*.

Line 27 *Facetious* ¹M— and the City ²B—.

¹ *Mirmil*, Dr. *Gibbons*.

² *The City Bard*, Sir *Richard Blackmore*.

Line 36 *H—s*, Dr. *Hans*.

Line 37 *R—e*, Dr. *Ratcliffe*.

Line 39 *M—l's* i. e. *Mirmil's*, Dr. *Gibbons*.

Line 42 *W—h*, the late [*William* ⁶] *Walsh*, Esq;

Line 43 To ¹S—s and to ²D—t too submit.

¹ The Lord *Somers*.

² The late Earl of *Dorset*.

Canto I.

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5 2 [45] Great *Nassau*, the late King *William*,
of Glorious and Immortal Memory
[fehlt in ¹. ⁴].

A Compleat Key etc. The Fifth Edition. To which are added near 100 Lines etc. London 1768. (*Zus. mit der 11. Ausgabe*) [⁶].

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- 5 8 [51] Why *S— *rages to survive desire*.
 * *Scarsdale*, the late Lord of that Name
 [Sidley ¹,] [fehlt in ⁴].
- 10 [53] Whence Tropes to ¹F—, or Impudence to ²S—.
¹ *Finch*, the present [late ⁶] Lord *Guernsey*
 [fehlt in ⁴].
² *Sloan*, a late Lawyer, famous in *West-*
minster-Hall for his *Vociferation* and *Im-*
pu-dence, [fehlt in ⁴] in both which he does
 not want a successor. ⁶
 [Atticus: Lord Chancellor Somers. ⁴]
 [Brutus: Ld. Ch. Just. H. ⁴]
- 11 Methwin ¹ ⁴ Montague ¹
- 8 16 [133] Urim was *Civil* etc.
 What *fiery Divine* is here meant by *Urim*,
 is easie to guess; 'tis but looking over the
 Lists of the *Prolocutors*, and of the Pre-
 lates that have filled the See of *Rochester*,
 and then consider which of them the Cha-
 racter of *Urim* fits best [fehlt in ¹ ⁴].
- 9 16 [162] Nassau, the late King William [fehlt
 in ¹ ⁴].

Canto II.

- 15 27 [72] A *Heroine shall Albion's Scepter bear
 *Queen Anne, whose Triumphs will [shall ⁶]
 ever shine in *British Annals* [fehlt in ¹ ⁴].
- 16 9 [82] Colon — Mr. Lee an Apothecary [Birch,
 an Apothecary ¹].
- 27 [101] Horoscope, Dr. Barnard [Dr. Sherman ¹].
- 17 10 [111] Finds Sense in *Br— Charms in Lady
 †G—e.
 * The late Sir *William Brownlow*.
 † Grace, the late Lady *Grace Pierrepont*
 [fehlt in ¹].

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|------|---------|---|
| 19 | 3 [162] | Colon — Mr. <i>Lee</i> [fehlt in ^{1. 4}]. |
| | 4 [163] | Horoscope — Dr. Bernard [fehlt in ¹]. |
| | | Squirt — Dr. Bernard's <i>Man</i> [The Apothecary's Journeyman ¹ fehlt in ⁴]. |

Canto III.

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|----|----------|---|
| 25 | 4 [4] | Colon — Mr. <i>Lee</i> [fehlt in ^{1. 4}]. |
| | 6 [6] | <i>And *S— Works</i> |
| | | * <i>Salmon</i> , a late Quack Doctor, and indefatigable Scribbler [Salmond ¹]. |
| 27 | 21 [63] | <i>Squirt</i> , Dr. Bernard's <i>Man</i> . |
| 28 | 6 [65] | { Horoscope } Dr. Bernard [fehlt in ¹]. |
| | 14 [74] | |
| | | { <i>Magus</i> } |
| | 20 [128] | <i>Tyro's</i> , Apprentices [fehlt in ^{1. 4}]. |
| | 24 [142] | <i>Diasenna</i> ; either Mr. <i>Dare</i> , an Apothecary; or according to others Mr. <i>Figge</i> , late Master of <i>Apothecary's</i> Company. [Gardner, Apoth. ¹ fehlt in ⁴]. |
| 32 | 4 [178] | <i>For *S—rs has the Seal, and † Nassau reigns.</i> |
| | | * <i>Somers</i> ; the Lord <i>Somers</i> , late Lord Chancellor [fehlt in ^{1. 4}]. |
| | | † <i>Nassau</i> , the late King William [fehlt in ^{1. 4}]. |
| | 21 [195] | <i>Colocynthis</i> , Mr. <i>Baron</i> , an <i>Apothecary</i> [fehlt in ¹ . <i>Dare</i> an Apothecary ⁴]. |
| 33 | 6 [209] | <i>Russel</i> , Mr. a famous <i>Undertaker</i> , or Upholder [fehlt in ^{1. 4} or Upholder <i>fehlt</i> in ⁶]. |
| 34 | 24 [256] | <i>Ascarides</i> , Mr. <i>Bridges</i> and Mr. <i>Parrot</i> , two <i>Apothecaries</i> [The Brothers <i>Pierce</i> . Apoth. ¹]. |

Canto IV.

- | | | |
|----|-------|--|
| 39 | 1 [1] | <i>Frequented Theatre</i> : The <i>Playhouse</i> in <i>Drury-Lane</i> , near <i>Covent-Garden</i> [fehlt in ^{1. 4}]. |
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| 39 | 5 | [5] <i>Bently</i> , a late Bookseller in <i>Great Russel Street</i> [fehlt in ^{1. 4}]. |
| | 6 | [6] <i>Briscoe</i> , another Bookseller, late of <i>Covent-Garden</i> , and formerly <i>Mr. Bently's</i> Prentice [fehlt in ^{1. 4} Apprentice ⁶]. |
| 11 | [11] | <i>When</i> * <i>Bur—ss deafens all the list'ning Press.</i> * <i>Dr. Burgess</i> , a famous <i>Presbyterian</i> Preacher [fehlt in ^{1. 4}]. |
| 13 | [13] | Mysterious † <i>F—n.</i> † <i>Dr. Freeman</i> , late Rector of <i>Covent-Garden</i> [fehlt in ^{1. 4}]. |
| 40 | 21 | [37] { <i>Mirmillo</i> : <i>Dr. Gibbons</i> of <i>King-Street, Covent-Garden</i> (<i>Dr. Gibbons</i> ^{1. 4}). |
| 42 | 6 | [79] <i>Askaris</i> : <i>Mr. Parrot</i> , an Apothecary [fehlt in ^{1. 4}]. |
| | 27 | [100] <i>Querpo</i> : <i>Dr. How.</i> |
| 43 | 7 | [108] <i>Carus</i> : <i>Dr. Tyson</i> , Physician of <i>Bedlam.</i> |
| 44 | 4 | * <i>M— Works entire, and endless Reams of</i> † <i>B—m.</i> * <i>Dr. Henry Moor's Works</i> [<i>Mayerne</i> ¹ fehlt in ⁴]. † <i>B—m</i> , <i>Mr. Bloom</i> , a late Editor of Books by Suscription [<i>Bloom</i> ¹ fehlt in ⁴]. |
| | 5 | [136] — <i>neglected C—s</i> ; <i>Dr. Collins</i> [fehlt in ¹]. |
| | 6 | [137] { <i>Carus</i> : } <i>Dr. Tyson</i> [fehlt in ^{1. 4}]. |
| | 8 | [139] { — } <i>Dr. Tyson</i> [fehlt in ^{1. 4}]. |
| | 9 | [140] { <i>Umbra</i> : } <i>Dr. Cole</i> [<i>Dr. Gould</i> ⁴]. |
| 10 | [144] | { — } <i>Dr. Cole</i> [<i>Dr. Gould</i> ⁴]. |
| 23 | [151] | * <i>C—a Lycurgus, and a Phocion</i> † <i>R—.</i> * <i>Sir Henry</i> [<i>Dutton</i> ⁶] <i>Colt</i> , late <i>M. P.</i> for <i>Westminster</i> [<i>Sir H. Colt</i> ⁴]. † <i>Mr. Anthony Rowe</i> [fehlt in ¹]. |
| 24 | [155] | <i>Horoscope</i> : <i>Dr. Bernard</i> [<i>Barnard</i> ⁶ fehlt in ^{1. 4}]. |

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| 45 | 1 [158] | Vagellius: Sir <i>Barth. Shore</i> , [<i>Shower</i> ⁶] a late Lawyer famous for Declamation [Sr. B. Shore ¹ Serjeant Darnell ⁴]. |
| | 9 [167] | * Or—d suspected, † D—b innocent. * The [Adm. <i>Russel</i> , ⁶] late Earl of <i>Orford</i> [fehlt in ¹ ⁴]. † The late Sir <i>Charles Duncomb</i> [fehlt in ¹ ⁴]. |
| | 17 [174] | Horoscope, Dr. Barnard ⁶ . |
| | 24 [180] | <i>Arms meet with Arms</i> etc. Verses quoted out of Dr. <i>Blackmore's King Arthur</i> and Prince <i>Arthur</i> [fehlt in ¹ ⁴]. |
| 46 | 22 [208] | Read * W—, consider † D— well, * Mr. <i>Wycherly</i> , a Poet famous for solid Wit and Sense [fehlt in ¹ ⁴]. † Mr. <i>Dryden</i> , a late Poet, who will ever be famous for good Vercification [fehlt in ¹ ⁴]. |
| | 25 [211] | If * D—'s <i>sprightly Muse</i> , * The late Earl of <i>Dorset</i> [fehlt in ¹ ⁴]. |
| | 29 [215] | — <i>Th' im mortal Brows</i> of * A—n. * Mr. <i>Addison</i> , a famous Poet, bred at Oxford [fehlt in ¹ Addison ⁴ Mr. <i>Addison</i> ⁶]. |
| 47 | 1 [216] | <i>Tuneful C—ve</i> : Mr. <i>Congreve</i> , a Poet, principally famous for his <i>Pastorals</i> and <i>Dramatical Writings</i> [fehlt in ¹ ⁴]. [<i>Pausanias</i> : a Play by <i>Norton</i> . ⁴] |
| | 6 [221] | St—: The late Mr. <i>Stepney</i> [fehlt in ¹ ⁴]. |
| | 7 [222] | P—: Mr. <i>Mathew Prior</i> , a Poet [fehlt in ¹ ⁴]. |
| | 10 [224] | Sequana: The <i>Seine</i> , the River that runs through <i>Paris</i> [fehlt in ¹ ⁴]. |
| | 17 [231] | M—ue's, <i>Montague</i> , Lord <i>Halifax</i> [fehlt in ¹ ⁴]. |
| | 24 [239] | Horoscope, Dr. Barnard ⁶ . |

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 49 10 [281] *And each bright* *Churchill of the *Galaxy*.
 * A high, nice, and just Compliment the
 Author pays to the Duke of *Marlborough's*
 Daughters [fehlt in ¹. ⁴].
- 51 19 [345] Sir Scrape Quill — Any Upstart in the
 City, or at Court [fehlt in ¹. ⁴].
- 23 [349] Spadillio: A Footman, who has got an Es-
 tate. I suppose the Author means Mr.
 A— [A—r⁶] M— [M—re⁶] || fehlt in ¹. ⁴].
- 52 6 [360] *Shall for a* *H—, a greater †M— find.
 * *Hesse*, the late Prince of *Hesse-Darmstadt*
 [fehlt in ¹. ⁴].
 † *Mordaunt*, the Earl of *Peterborow* and
Moumouth, who took *Barcelona*, after the
 Death of the Prince of *Hesse* [fehlt in ¹. ⁴].

Canto V.

- 55 8 [8] *Mirmillo*, Dr. *Gibbons* [fehlt in ¹. ⁴].
- 56 19 [31] *Have I made* *S—th, and †Sh—ck disagree?
 * Dr. *South*, Prebendary of *Westminster*, and
 † Dr. *Sherlock*, late Dean of *Paul's*, and
 Master of the *Temple*, who wrote against
 one another about the Trinity; and so
 managed the Controversy, That the Pub-
 lick were of Opinion, that the first proved
 that is but one God; and the other, That
 there are Three. The Dispute was ridi-
 culed in a Ballad to the Tune of *A Soldier*
and a Sailor, etc. and which begins thus:
A Dean and a Prebendary
Had once a new Vagary etc. [fehlt in ⁴].
- 21 [33] F—son, Ferguson the famous *Plot Monger*
 [fehlt in ⁴].
- 57 3 [45] *Mirmillo*, Dr. *Gibbons* ⁶.

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4 [46] Querpo, Dr. *How* ⁶.*Let* *P— *speak*, and †V—k *write* [fehlt in ⁴].* The Earl of *Peterborow* [fehlt in ^{1. 4}].† Mr. *Vanbruck* [Sir *John Vanbrugh* ⁶] A Gentleman much cry'd up for his Dramatick Pieces, when the *Dispensary* was first writ; but who has since turned his Genius to *Architecture* [fehlt in ^{1. 4}] See *Swift's* Poem on *Van's House* ⁶.25 [67] Had *C—h *printed nothing of his own*,
He had not been the †S—fold *of the Town*.* Dr. *Colbatch* [fehlt ¹ || *Colebatch*, Chirurgeon ⁴].† *Saffold*, a Celebrated Empirick, whose Bills were formerly set up in all *Diuretick* Places in *London* and *Westminster*, to the great Comfort and Entertainment of idle Country-Folks [fehlt in ^{1. 4}].58 1 [71] Had *W— *never aim'd in Verse to please*.* Mr. *Westley*, a Divine, who has wrote a great Deal of *Holy Doggrel* [fehlt in ^{1. 4}].2 [72] *Ogilby's*: Mr. *Ogilby*, would have perhaps got some Reputation if he had aspir'd no higher than *Reynard the Fox*: But having ventur'd to translate in Verse the sublimest *Latin* Poets, his Name will, as long as the *English* Tongue lives, signifie a *Poetaster* [fehlt in ^{1. 4}].

8 [78] And to a *B—ly 'tis we owe a †B—le.

* Dr. *Bently*, Keeper of the Royal Library [fehlt in ^{1. 4}].† *Charles Boyle*, the present [late ⁵] Earl of *Orrery* [fehlt in ^{1. 4}].

Towards the close of the last Century

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there arose a Dispute between those two Gentlemen, about the Epistles of *Phalaris*, which was maintain'd with a great deal of *Urbanity* and *good Manners*, on one Side, and with equal *Sufficieny* and *Pedantry* on the other Side [fehlt in ¹ 4].

- 59 9 [107] { *Mirmillo*: } Dr. *Gibbons* [fehlt in ¹].
 19 [116] { — : }
- 22 [119] *Querpo*: Dr. *How* [fehlt in ¹ 4].
- 24 [121] By *Mulciber the Mayor* of Bromingham.
 Every one knows that *Mulciber* was one of the Heathen Gods, otherwise call'd *Vulcan*; but 'tis the Opinion of many, that our Poet means here *Mr. Tho. Foley*, a Lawyer of notable Parts [fehlt ¹ || *Tho. Foley* 4].
- 60 13 [156] { *Querpo*: } Dr. *How* [fehlt in ¹ 4].
 25 [] { — }
- 19 [142] *Querpoides*: Dr. *How's Son* [fehlt in ¹ 4].
- 26 [149] *Carus*: Dr. *Tyson* [fehlt in 4].
- 61 1 [150] *Oran Outang*, or *Man Ape*: A Description and Print of which, see in the third Volume of the *New Collection of Voyages*, in Quarto, published by Authority [fehlt in ¹ 4].
- 62 20 [196] *That* *P—k's *Worth*, and †O—'s *Valour tells*.
 * The Earl of *Pembroke* [fehlt in ¹ 4].
 † The Duke of *Ormond* [fehlt in ¹ 4].
- 21 [197] *How Truth* in *B—, *how* in †C—sh *reigns*.
 * *Burnet*: The present [late ⁶] Bp. of *Sarum* [fehlt in ¹].
 † *Cavendish*: The Duke of *Devonshire* [fehlt in ¹ 4].

- | Pag. | Ver. | |
|------|----------|---|
| 24 | [200] | <i>If</i> *W— <i>plead</i> , or †S— or **O—ly <i>preach</i> . * Sir <i>Francis Winnington</i> [fehlt in ¹ 4]. † Dr. <i>South</i> [fehlt in ¹ 4]. ** Dr. <i>Only</i> , Minister of St. <i>Margaret's</i> [fehlt in ¹]. |
| 28 | [204] | Stentor, Dr. <i>Goodall</i> , of the <i>Charterhouse</i> . |
| 63 | 1 [207] | Machaon, Sir <i>Tho. Millington</i> , President of the College of Physicians. |
| 65 | 6 [267] | Stentor: Dr. <i>Goodall</i> [fehlt in ⁴]. |
| | 7 [268] | Carus: Dr. <i>Tyson</i> [fehlt in ⁴]. |
| | 8 [269] | Colon: Mr. <i>Lee</i> [Birch ¹ fehlt in ⁴]. Sertorius: A Physician [Dr. Brown ¹ fehlt in ⁴]. |
| 12 | [273] | Chiron: Dr. <i>Gill</i> [fehlt in ¹]. Talthibus: Another Physician [Dr. Ratcliffe ¹]. [Scribonius: Dr. <i>Lyster</i> ⁴]. |
| 16 | [277] | Psylas: Dr. <i>Chamberlayne</i> , Man-Midwife. [Dr. Chamberlain ¹ Dr. Woodward ⁴]. [Lucina: Dr. Chamberlayn ⁴]. |
| 29 | [290] | Hermes: A Physian [fehlt in ¹ 4]. |
| 66 | 3 [293] | Trismegists: Two other Physians [fehlt in ¹ 4]. |
| | 19 [309] | Stentor: Dr. <i>Goodall</i> [fehlt in ¹ 4]. |
| | 20 [310] | Querpo: Dr. <i>How</i> [fehlt in ¹ 4]. |
| 67 | 4 [324] | Querpoides: Dr. <i>How's</i> Son [fehlt in ¹ 4]. |
| 68 | 15 [361] | The Heroe: Dr. <i>How</i> [fehlt in ¹ 4]. |

Canto VI.

- | | | | |
|----|---|-----|--|
| 71 | 6 | [6] | And <i>borrow</i> *C—le's <i>Shape</i> , and †G—'s <i>Air</i> . * <i>Cecile</i> The late Countess of <i>Salisbury</i> [Cecil's ⁴]. † The Dutchess of <i>Grafton</i> [fehlt in ⁴]. |
| | 7 | [7] | <i>Her Eyes like</i> *R—gh's <i>their Beams dispense</i> . * The Countess of <i>Ranelagh</i> [fehlt in ⁴]. |

- | Pag. | Ver. | |
|------|----------|---|
| 8 | [8] | <i>With</i> *Ch—lls, <i>Bloom</i> , and †B—ley's <i>Inno-</i> <i>cence</i> . * <i>Churchill</i> , One of the Duke of <i>Marl-</i> <i>borough's</i> Daughter's [Churchill's ⁴]. † The Countess of <i>Berkley</i> [fehlt in ⁴]. |
| 12 | [12] | <i>Machaon</i> : Sir <i>Tho. Millington</i> [fehlt in ¹]. |
| 72 | 5 [19] | { <i>Celsus</i> : } |
| | 9 [23] | { — : } Dr. <i>Bateman</i> , a Physician. |
| 18 | [32] | <i>Strimonian Squadron</i> : i. e. —, The <i>Cranes</i> [fehlt in ^{1 4}]. |
| 19 | [33] | { [<i>The Delegate</i> ⁶] } |
| 27 | [] | { [<i>Heav'nly Guide</i> ⁶] } Dr. <i>Bateman</i> [fehlt in ¹ Dr. <i>Garth</i> ⁴]. |
| 75 | 8 [108] | <i>Celsus</i> : Dr. <i>Bateman</i> [fehlt in ^{1 4}]. <i>The Goddess</i> : <i>Health</i> [fehlt in ¹ <i>Hygeia</i> ⁶]. <i>Copious M—</i> : Dr. <i>Moore</i> [fehlt in ^{1 4}] Dr. <i>Moreton</i> ⁶ . |
| 77 | 7 [163] | <i>Celsus</i> : Dr. <i>Bateman</i> [fehlt in ^{1 4} Dr. <i>More-</i> <i>ton</i> ⁶]. |
| 78 | 4 [188] | <i>Guaiacum</i> : Mr. <i>Hobbs</i> , Surgeon. |
| | 13 [197] | <i>Celsus</i> : Dr. <i>Bateman</i> [fehlt in ^{1 4}]. |
| | 30 [214] | <i>Bless'd Harvey</i> : The late famous Dr. <i>Har-</i> <i>vey</i> , who compleated the Discovery of the <i>Circulation of the Blood</i> [fehlt in ^{1 4}]. |
| 79 | 8 [222] | <i>Celsus</i> } |
| | 26 [240] | <i>Delegate</i> } Dr. <i>Bateman</i> [fehlt in ^{1 4}]. |
| 80 | 9 [257] | <i>Olivia</i> } |
| 81 | 7 [278] | <i>Russila</i> } |
| | 9 [280] | <i>Caelia</i> } Whoever has the least Knowledge of the Town, and <i>Beaumonde</i> will easily know where to fix these 3 fictitious Names [fehlt in ^{1 4}]. |
| 82 | 1 [302] | <i>Hygeia</i> : <i>Health</i> [fehlt in ⁴]. |
| | 24 [325] | <i>Willis</i> : Dr. <i>Willis</i> [fehlt in ^{1 4}]. |
| 83 | 1 [329] | <i>Wharton</i> , <i>Bates</i> , and <i>Glisson</i> . Three Doc- tors of Physick [fehlt in ^{1 4}]. |
| | 5 [333] | <i>Your Charge</i> : Dr. <i>Bateman</i> [fehlt in ^{1 4}]. |

Pag. Ver.

- 7 [335] *Matchless* Atticus: The Lord *Somers*, then
Lord Chancellor.
- 8 [336] Great *Nassau*: The late King William
[fehlt in ^{1. 4}].
- 84 3 [360] *Would* Phoebus, or his * *G—le*, but *inspire*.
* *Granville*, the present Lord *Lansdowne*
[fehlt in ^{1. 4}].
- 25 [384] *Celsus*, Dr. *Bateman*.
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III. Teil.

Anmerkungen.

Canto I.

1. Die Ankündigung des Inhalts der Dichtung, sowie die Anrufung der Muse ist ein typischer Zug des Epos; vgl. die Anfänge von Homers *Ilias* und *Odyssee*; ferner Vergil *Aeneis* I 1 u. I 8:

‘Arma virumque cano, . . .’

‘Musa, mihi causas memora . . .’

Dante ruft die Muse folgendermaßen an (*Inferno* II 7 ff.):

‘O Muse, o alto ingegno, or m’aiutate;
O mente, che scrvesti ciò ch’io vidi,
Qui si parrà la tua nobilitate.’

und Tasso beginnt sein *Gerusalemme liberata*:

‘Canto l’armi pietose e’l Capitano
Che’l gran sepolchro libero di Christo’ (I 1 ff.) und
‘O Musa, tu che di caduchi allori’ (II 1).

Milton, im *Paradise Lost*, Book I 1 ff.:

Of man’s first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat,
Sing, heavenly Muse . . .

Ähnlich im *Paradise Regained*, I 1 ff.:

I, who erewhile the happy garden sung
By one man’s disobedience lost, now sing

Recover'd Paradise to all mankind,
 — — — — —
 Thou Spirit, — — — — —
 — — — — — inspire,
 As thou art wont, my prompted song, else mute.'

Von komisch-heroischen Epen, die in ähnlicher Weise beginnen, seien angeführt:

Boileau, *Lutrin* I 1 ff.:

'Je chante les combats et ce prélat terrible'
 — — — — —
 'Muse, redis-moi donc quelle ardeur de vengeance'

und aus späterer Zeit Pope, *Rape of the Lock* I 1 ff.:

'What dire offence from am'rous causes springs,
 What mighty contests rise from trivial things,
 I sing — This verse to Caryll, Muse! is due:
 — — — — —

Say what strange motive, goddess! could compel
 A well-bred lord t' assault a gentle belle?
 O say what stranger cause,' — — — —

Vielleicht wäre noch Shelley, *Adonais* I 1 und II 1—2 hierher zu stellen. (Über die Eingänge epischer Gedichte vgl. Lessing, Briefe XV. ff.)

2. „Wie alte Einigkeit neuer Zwietracht zum Opfer fiel.“ Mit *Leagues* ist das Ärztekollegium gemeint; s. Einleitung S. 9 ff.

5. Bezieht sich auf die Wanderung von Celsus in Begleitung der Göttin Gesundheit nach den elysischen Gefilden; dort erfahren sie, wie die Eintracht in der Arztesfakultät wiederhergestellt werden kann. Vgl. VI 15—20 und 36 ff.

8. *Old Bailey* heißt die in der City nordwestlich von der St. Paulskirche gelegene alte Straße, die Verbindung zwischen den alten City-Toren *Ludgate* und *Newgate*, die jetzt *Ludgate Hill* mit *Newgate Street* und *Holborn Viaduct* verbindet und nach Norden in *Giltspur Street* ihre Fort-

setzung findet. Ihre Berühmtheit hat sie durch das *Sessions House* erhalten, wo der *Central Criminal Court* seine Sitzungen abhält, der daher kurzweg den Namen *Old Bailey* führt.

11. Das Ärztekolleghaus in *Warwick-Lane*. Die Beschreibung (VV. 11—14) stimmt genau mit dem der 3. Ausgabe beigegebenen Titelkupfer überein. Der Kupfer zeigt uns einen einstöckigen Unterbau mit reichverziertem Torweg. Darüber erhebt sich ein achteckiger Turm, dessen Kuppeldach einen Dachreiter trägt, der in einen Akanthuskelch endigt. Auf diesem Kelch als Untersatz ruht eine vergoldete (s. VV. 13 und 14) Kugel.

15. *Patron* wohl Dr. Linacre, Leibarzt Heinrichs VIII, der vermöge seines Einverständnisses mit Kardinal Wolsey einen Patentbrief erhielt, durch welchen eine Korporation regelrecht geprüfter Ärzte zu London mit besonderen Privilegien am 23. Sept. 1583 gegründet wurde. *K.*

18. *Propagation*. „Verfolgung“ (jenes großen Planes).

19. *Mazes*. „Irrwege“.

24 ff. beschreiben die Entstehung des menschlichen Körpers.

26. *Meander*, „a winding, crooked, or involved course; as, the *meanders* of the veins and arteries.“ *Webster's Internat. Dict.*

28. „Und wie das Dickflüssige einen festen Zustand erstrebt.“

41. *Floods of Chyle*. „Ströme von Chylus (Milch-Speisesaft)“. Chyle, the *white* milky fluid formed by the action of the pancreatic juice and the bile on the chyme, and contained in the lymphatics of the intestines, which are hence called *lacteals*. 'The term has been used to designate the fluid in the intestines just before absorption.' (*Syd. Soc. Lex.*) *M.*

43. Hier ausnahmsweise statt des jambischen Fünftakters ein *Sechstakter*. Die Varianten haben regelmäßigen Versbau.

50. *Sempronia*, Cornelia, des älteren Africanus Tochter, Gemahlin des Ti. Sempr. Gracchus. *P.*

51. *S—*, nach Key¹ Sidley; wohl Sir Charles Sedley (1639—1701), "wit and dramatic author." *D.N.B.* Key zufolge Scarsdale (s. Key).

52. *Milo*, der Crotoniate, ein berühmter Athlet von ungeheurer Stärke, der mit bloßer Hand einen Stier tötete, auf den Schultern forttrug und in einem Tag verzehrte. *G.*

Olympicks = *Olympic games* die Olympischen Spiele.

53. *F—*, Finch, Lord Guernsey, (s. Key).

S—; Sloan, ein Advokat, (s. Key).

54₁. Brutus, Sir John Holt, Lord Chief Justice (1642—1710), (s. Key).

54₂. *d* in *Me—nd*¹ wohl Druckfehler. *M—n*²⁻⁴ steht nach Key¹ für Methwin. In dem in meinem Besitz befindlichen Exemplar der 3. Aufl. der Originalausgabe ist von unbekannter Hand der freie Raum ausgefüllt. Danach wäre mit *M—n*²⁻⁴ *Milbourn* gemeint: Luke Milbourn (1649—1720), poet. *D.N.B.*

68 ff. Anspielung auf die Uneinigkeit der Ärztekakultät.

74. *Pæan*, Beinahme Apollos, als Arzt der Götter.

76. *Rheum*, das Tränen oder Fließen der Augen, vgl. Shaksp., *Troilus und Cressida*, V 3:

'I have a rheum in my eyes too.'

80. Über den Ursprung und das Vorkommen dieser Allegorie vgl. Schenk, Sir Sam. Garth, S. 69 ff.

111. Vgl. dazu Boileau, *Lutrin*, II 103 ff.:

'A ce triste discours, qu'un soupir achève,
La Mollesse, en pleurant, sur un bras se relève;

Ouvre un oil languissant, et, d'une faible voix,
Laisse tomber ces mots, qu'elle interrompt vingt fois.'

112. Vgl. dazu III 76. 'Imperiously thrice' thunder'd on the Floor; 'Thrice happy were those golden days of old' III 171; VI 36: 'Thrice did the Goddess with her sacred wand' sowie Schenk, S.S.G. S. 90. „Eine besondere Vorliebe zeigt Pope für eine Art Spielerei mit der Zahl 3, die wir auch schon bei Garth und bei anderen manchmal finden.“ Z. B.: Pope's *Rape of the Lock*:

'Thrice rung the bell, the slipper knock'd the ground' I 17
'And thrice they twitch'd the diamond in the ear;
Thrice she look'd back, and thrice the foe drew near' III 137—138.
'T was this, the morning omens seem'd to tell,
Thrice from my trembling hand the patchbox fell' IV 161—162.

Milton, *Parad. Lost*, I 619: 'Thrice he essay'd, and thrice, in spite of scorn. — Dann die Neunzahl als Vielfaches von 3: P.L. I 50: Nine times the space that measures day and night und VI 871: Nine days they fell: confounded Chaos roar'd. Ähnlich dauert der Fall der Titanen bei Hesiod (*Theogonie* 722) neun Tage.

117 ff. „Die nun folgenden Reden der beiden Gottheiten (des *Gottes der Faulheit* und der *Molesse*) sind so ähnlich, daß es Garth selbst in der Vorrede zur 3. Auflage zugab.“ (Schenk, a. a. O., S. 71). Die betreffende Stelle lautet bei Boileau, L, II 109—14:

'Hélas! qu'est devenu ce temps, cet heureux temps,
Où les rois s'honoraient du nom de fainéants;
S'endormaient sur le trône; et, me servant sans honte,
Laisaient leur sceptre aux mains ou d'un maire ou d'un comte?
Aucun soin n'approchait de leur paisible Cour:
On reposait la nuit, on dormait tout le jour;

128 ff. „Die andere Stelle, für die Garth auch noch die Nachahmung (Boileau's) zugegeben hat, ist die nun

folgende satirische Schilderung der Geistlichkeit“ (Schenk, a. a. O., S. 71.) (VV. I 128—133; I 140—142). Vgl. dazu I 17—24:

‘Parmi les doux plaisirs d’une paix fraternelle
Paris, voyait fleurir son antique Chapelle;
Les chanoines, vermeils et brillants de santé,
S’engraissaient d’une longue et sainte oisiveté;
Sans sortir de leur lits plus doux que leurs hermines,
Ces pieux fainéants faisaient chanter matines,
Veillaient à bien dîner, et laissaient en leur lieu
A des chantres gagés le soin de louer Dieu.’

129. *Rev'rend Worthies of the Gown* ‘geistliche Würdenträger’.

142. *Crape*: In the 18th century: a sort of thin worsted stuff, of which the dress of the clergy is sometimes made (Bailey 1755); hence, sometimes put for those who are dressed in „crape“, the clergy, clergyman.

‘A curate in his tatter’d Crape.’ Wolcott 1798. *NED*.

143. *Urim*, bibl. Name. ‘Urim, a part or decoration of the breast plate of the high priest among the ancient Jews by which Jehovah revealed his will on certain occasions.’ *W*. Gemeint ist mit *Urim*: Dr. Atterbury, Bishop of Rochester (s. Key).

145. *to cock* ‘einherstolzieren’.

146. Was ‘the hallow’d *Rose*’ bedeutet, ist nicht sicher. Prof. Dowden glaubt (in einem Privatbrief an mich vom 23. Juni 1904): “Possibly part of Urim’s clerical attire was a black rosette.” Möglicherweise hat es auch Bezug auf irgend einen Orden [aber welchen?], den Urim (Bischof Atterbury) als Bischof und Kaplan des Königs wegen seiner orthodoxen Gesinnung von diesem erhalten hatte.

148. *to phyllis* (von Subst. *Phyllis*, Schäferin) ‘to address or celebrate in amatory verses’. [Rare] *NED*.

152. *fancy’d* ‘beliebt’.

154. *to read*, hier, ‘to study by reading’.

156. Vielleicht Anspielung auf Atterburys 'A letter to a Convocation Man'.

159. *Moderation* bezieht sich auf die in der Bill of Rights (1689) ausgesprochene Duldung der Dissenters.

162. *rare buffoon* 'seltener Narr'.

168. *Quietus*, final discharge or acquittance, as from debt or obligation; that which silences claims; (*Fig.*) rest; death. *W.*

172. „Das Lob Wilhelms III. ist Boileaus Verherrlichung Ludwigs XIV. nachgeahmt, besonders sind VV. 171—172 direkte Nachbildungen von VV. 123—124 bei Boileau“ (Schenk, a. a. O. S. 72).

Die betreffende Stelle lautet im *Lutrin* II 119—130:

'Le ciel impitoyable

A placé sur leur trône un prince infatigable:

Il brave mes douceurs, il est sourd à ma voix;

Tous les jours, il m'éveille au bruit de ses exploits.

Rien ne peut arrêter sa vigilante audace,

L'été n'a point de feux, l'hiver n'a point de glace;

J'entends à son seul nom tous mes sujets frémir.

En vain, deux fois la Paix a voulu l'endormir;

Loin de moi, son courage, entraîné par la gloire,

Ne se plaît qu'à courir de victoire en victoire.

Je ne fatiguerais à te tracer le cours

Des outrages cruels qu'il me fait tous les jours.'

182. Mit dieser Klage der *Faulheit* vgl. die Klage der *Molasse*, *Lutrin* II 131—132:

'Je croyais, loin des lieux d'où ce prince m'exile,

Que l'église du moins m'assurait un asile.'

197 Var. *Senate-house at Westminster*, Oberhaus und Unterhaus, die in Westminster tagen.

203 f. Vgl. *Lutrin* II 149—150:

'Et, lasse de parler, succombant sous l'effort,

Soupire, étend les bras, ferme l'œil, et s'endort.'

Canto II.

7. *Officious Phantom*, „der diensteifrige Geist“.

11. Die Allegorie des Neides, Envy, hat viele Züge von der Discorde und der Chicane bei Boileau, doch finden sich auch wieder Parallelen mit den Ovid'schen Gestalten des Schlafes und der Fama (Schenk, a. a. O. S. 73). Im *Lutrin* I 41 heißt es:

‘La Discorde, à l’aspect d’un calme qui l’offense,
Fait siffler ses serpents, s’excite à la vengeance.’

14. *sickly sweats of dew*, die Eibe ist giftig.

16. *baneful Hemlock*, „giftiger Schierling“.

cold, not pungent or acrid. ‘Cold plants.’ Bacon. *W.* — „In the physiology of the Middle Ages, and down to 17th c. *cold* and *hot* were (in association with *dry* or *moist*) applied to the ‘complexion’ of things, including the elements, humours, seasons, planets, properties of herbs and drugs. Obs.“ *M.*

17. *baleful Haggard*, „unheilvolle Hexe“.

haggard, a young falcon, a fierce creature, a hag (Obs.). *W.*

Zu VV. 17—18 und 21—34 vgl. die Beschreibung der Chicane und ihrer Umgebung im *Lutrin* V 37—44 (Schenk, a. a. O. S. 74):

‘Là sur des tas poudreux de sacs et de pratique,
Hurle, tous les matins une Sibylle étique:
On l’appelle Chicane; et ce monstre odieux
Jamais pour l’équité n’eut d’oreilles ni d’yeux.’
‘La Disette au teint blême et la triste Famine,
Enfants infortunés de ses raffinements,
Troublent l’air d’alentour de longs gémissements.’

29. *Accius*, ein berühmter Dichter der vorklassischen Periode (geb. um 170 v. Chr., gest. 87 v. Chr.), der jüngere Nebenbuhler des Pacuvius, welcher gleich diesem die

Meisterwerke der griechischen Tragödie für die römische Bühne frei bearbeitete. *G.*

Dorsennus personnage du masque des atellanes, type populaire du sorcier, du diseur de bonne aventure dans le théâtre latin. *La.*

24. *boding* presaging, portending, ominous.

Shaks. *Ven. & Ad.* 647: My *boding* heart pants, beats, and takes no rest. *M.*

27. *Volcano's* für Volcanos oder Volcanoes.

28. *oar* für ore.

30. *fowl* für foul. Vgl. dazu Dryden, *Palamon and Arcite*, Book II 1183: — — — — and foul disgrace and bawling infamy, und zu V 31: ebenda II 1191: Gloomy Discontent — — —

32. *faction*, „Zwist, Uneinigkeit, Aufruhr“.

party bedeutet hier wohl „Gefolge“.

34. Vgl. Dryden, *P. & A.* II 1174:

‘Next stood Hypocrisy, with holy leer’;

35. Die gewöhnliche Bedeutung von *to glout* ist: ‘to thrust out the lips, to pout’; hier ‘to look sullen’ [Obs.] *W.* „finster, mürrisch glotzen“.

36. *clotter*, to concrete into lumps; to clot [Obs.]. ‘Clotted blood.’ *Chapman. W.*

blasted, to blast, to affect with some sudden violence, plague, calamity, or blighting influence, which destroys or causes to fail; to visit with a curse; to curse; to ruin.

Blasted with excess of light. T. Gray. *W.*

37. *cankered*, vom Krebs oder Rost befallen; böseartig, giftig, verdorben.

pregnant scrolls, „inhaltsvolle Rollen, Listen.“

42. *the Granick flood*, Granicus.

44. *Decii*, P. Decius Mus (Vater und Sohn), die sich als Konsuln zur Rettung des Vaterlandes (der erstere im

Latinerkriege 411, der letztere im Samniterkriege 458) freiwillig dem Tode weihten. Liv. 8. 9, 1 ff. *G*.

46. *M. Manlius Capitolinus*, der das Capitol gegen die Gallier rettete. *G*.

50. *Boyne*, Fluß der Ostküste Irlands; in dessen Nähe schlug Wilhelm III. am 10. Juli 1690 Jakob II., der von Irland aus mit französischer Hilfe seine Rückkehr zu erzwingen suchte. *K*.

59. *blazon*, to embellish, adorn. *W*. „zieren“.

61₅. *T—n*, Thomas Tenison (1635—1715) Erzbischof von Canterbury. *W*¹ lesen *Tillotson*. John Tillotson (1630—1694) Erzbischof von Canterbury.

61₇. *Somers*, Lord Somers, Lord-Chancellor.

61₉. *Pembroke*, Herbert, Thomas, eighth Earl (1656—1733) *D. N. B.*

61₁₁. *Ormonde*, Butler, James, second Duke (1665—1745) *D. N. B.* (Ormand *W*¹ ist *Druckfehler*).

61₁₂. *M—d*, Macklesfield, ein Politiker.

61₁₄. *D—re*, Cavendish, William, first Duke of Devonshire (1640—1707) *D. N. B.* *Devonshire* ist in dem in meinem Besitz befindlichen Exemplar der 3. Aufl. der Orig.-Ausg. mit Tinte eingesetzt. Diese Notiz hat für mich, da sie von einem Zeitgenossen des Dichters herührt, der zudem noch als Arzt wohl bekannt oder gar befreundet mit Garth war, größere Wahrscheinlichkeit, als die Lesart *Delamere* der *W*¹ von 1749, also von ca. 50 Jahren später.

61₁₄. Macklesfield, s. 61₁₂.

61₁₆. *Bentinck*, William, First Earl of Portland (1649—1709) *D. N. B.*

Jersey, Villiers, Edward, First Earl of Jersey (1656—1711). *D. N. B.*

61₁₈. *Montague*, Lord Halifax.

61₂₀. *Vernon*, James (1646—1727), secretary of state.
D. N. B.

73. Die VV. 73—78 sind unter dem Eindruck der Schlacht bei Höchstädt entstanden. „Auch Garth hat seiner Begeisterung Ausdruck gegeben, indem er für die 6. Auflage seines Epos eine längere Stelle im 2. Gesang (VV. 60—81) umänderte und den Sieg darin verherrlichte; in einer Vision läßt er den Gott des Neides die Zukunft Englands sehen. Von der (5.) 6. Auflage an ließ er 60₁₋₂₁ der ¹⁻⁴ weg und setzte dafür 61—78.“ (Schenk, a. a. O. S. 20.)

Heroine, s. Key.

83. „Wie schon in den alten griechischen Epen, so nehmen auch bei Boileau und Garth die Abstrakta, wenn sie sich den Sterblichen nähern, Menschengestalt an.“ (Schenk, a. a. O. S. 73):

‘A ces mots, d’un bonnet couvrant sa tête enorme,
Elle prend d’un vieux chantre et la taille et la forme.’ (I 53—54).
Ähnlich III 97—98:

‘Aussitôt de Sidrac elle emprunte l’image:
Elle ride son front, allonge son visage.’

Vgl. damit noch *Ilias*, II 16—22.

Colon (s. Key). Das im Royal Coll. of Phys. befindliche Exemplar der 2. Aufl. hat *Birch* in Tinte bemerkt. *Birch*, ein Apotheker (s. Key).

85. *Black-Friar's Annals*, der Kalender der Apothekergesellschaft.

86. *Apothecaries' Hall*, Zentralanstalt, wo sämtliche Apotheker ihr Examen machten, *Waterlane, Blackfriars*, gelegen, gehört der *Society of Apothecaries, London*, der durch Erlaß Jakobs I. vom 6. XII. 1617 Korporationsrechte verliehen wurden. K.

warden, Vorsteher.

90₁. *starch'd urbanity*, „steife Höflichkeit“.

97. *jargon*, „dummes Geschwätz“.

101. *Horoscope*, Key¹ zufolge Dr. Sherman; gestützt wird diese Ansicht noch durch folgende Bemerkung in Tinte in dem im Royal Coll. of Phys. befindl. Expl. der 2. Aufl.: *Horoscope*: Sherman an Apothecary formerly reprov'd by the College for telling Fortunes and administering Medicines.

Das in meinem Besitz befindl. Expl. der 3. Ausg. hat dagegen an dieser Stelle von unbekannter Hand bemerkt: *Horoscope*: Dr. Barnard. So alle späteren Ausgaben und Keys.

111. *Br—w*, Sir William Brownlow (s. Key).

Lady Grace Pierrepont (s. Key). Die Schreibung ist schwankend: *Pierpoint* (in ³) und *Pierrepont*.

118. *amphibious*, „amphibisch“; *fry*, „Fischbrut“, *amphibious fry* „Doppelwesen, = Gestalt“.

136. *Tripod*. Gemeint ist der Dreifuß der Pythia.

Sham. Vgl. dazu: Believe who will the solemn *sham*, not I. Addison. *W*.

138. *Panthea*, femme d'Abradate, roi de la Lusiane célèbre par sa beauté. *L*.

142. *redress the wrong*, „dem Übel abhelfen“.

145. *wether*, Druckfehler.

to solder [sodder, Schreibung der ersten Auflagen] *up its Flaws*, „seine Risse, Sprünge verbessern“ (durch Auskochen verändern); übertr. 'To solder up a broken cause'. Hooker. *W*. Hier „durch Bestechung ihre Sache bessern“.

150. *cosmetic wash*, „Schönheitswasser“.

152. *philter* für *philtre*, „Liebestrank“.

153. *Corinna*, Mädchennamé. Vgl. Herrick (1591 bis 1674) *May-Day*: 'Come, my Corinna, come.'

quartan, an intermittent fever which returns every fourth day, reckoning inclusively, that is, one in which the interval between paroxysms is two days. *W*.

154. *Hylas*, jugendlicher Freund des Herkules, Begleiter desselben auf der Argonautenfahrt. *G*. — Hier

Anspielung auf eine Persönlichkeit der Londoner Gesellschaft. (Auf welche, war mir unmöglich zu erfahren.)

botch'd; marked with botches, *M.* (Als einzige Belegstelle wird V. 154 angeführt.) „Mit Beulen, Geschwüren zeichnen (bedecken).“

156. „Mit Lust übersättigt und von (weibl.) Reizen angeekelt.“

160 ff. „Die Ähnlichkeit zwischen der Fähigkeit des Neides (*Envy*) und der Zwietracht (*Discorde*) ist auch groß, denn beide suchen durch Reden zum Kampf aufzuhetzen. Der Unterschied ist nur der, daß *Envy* Horoscope anredet, als er wacht, während *Discorde* zum schlafenden Prälaten kommt, was den personifizierten Träumen der Alten noch ähnlicher ist“ (Schenk, a. a. O. S. 75). Die betr. Stelle lautet im *Lutrin* (I 69—73):

‘La déesse en entrant, qui voit la nappe mise,
Admire un si bel ordre, et reconnaît l’Eglise,
Et, marchant à grands pas vers le lieu du repos,
Au prélat sommeillant elle adresse ces mots:
Tu dors, prélat, tu dors!’ etc.

165. *woodcock*, wörtl. „Schnepfe“, hier übertr. „Gimpel“.

169. *Alcides*, der Alcide (männl. Nachkomme des Alceus) = Herkules. *G.*

172. Der Sinn ist wohl der: Die reicheren Patienten bauten Krankenhäuser für die ärmeren Klassen, die infolgedessen nicht mehr gezwungen waren, den Ärzten auf der Straße nachzulaufen, oder ihnen in ihre Häuser zu folgen, um sie dort um Hilfe zu bitten.

176. Zu den VV. 176—183 vgl. *Lutrin* I 73—80:

‘Tu dors, prélat, tu dors! et là-haut, à ta place,
Le chanfre au yeux du cœur étale son audace’ etc. etc.

194. *crabs’eyes*, Krebsaugen (Krebssteine), linsenförmige weiße Kalkkonkremente von 4—10 mm Breite, die sich im Magen der Krebse bilden und bei der Häutung aus-

geworfen werden. Man benutzte sie früher gegen Magensäure usw. und zur Entfernung kleiner Fremdkörper aus den Augen.

195. *Highgate Hill*, bei Hampstead Heath, damals noch nicht zu London gehörig.

196, *Titan*, bezieht sich wohl auf Helios (Sol), Sohn des Hyperion und der Thea, Enkel des Titan.

197. *Harecourt Pump*, einer der alten Brunnen in der City of London. *Pump Court*, heute noch.

Aganippe, Quelle (und Nymphe dieser Quelle, Tochter des Flußgottes Permessus) am Helicon in Böothien, den Musen heilig und zur Dichtkunst begeisternd.

201₁. *undone*, 'ruined'. *W*.

208. Zu 208—209 bemerkt Schenk (a. a. O. S. 76): „Auch der Abgang der beiden Göttinnen ist fast gleich.“ Bei Boileau:

'Elle dit; et, du vent de sa bouche profane,
Lui souffle avec ces mots l'ardeur de la chicane.' (I 81—82.)

211. Die erschreckten Helden werden nun durch Freunde unterstützt. Vgl. *Lutrin*:

'Le prudent Gilotin, son aumônier fidèle,
En vain par ses conseils sagement le rappelle.' (I 93—94.)

'Le vigilant Girot court à lui le premier.' (IV 7.)

Squirt, s. *Key*.

215. *Salt of Succinum* Bernsteinsäure. „Arzneilich wirkt die officinelle Bernsteinsäure als ein allgemeines Erregungsmittel. Man verordnet sie daher bei Krämpfen etc. Außerlich werden die Dämpfe des Salzes als Riechmittel gegen hysterische u. a. Ohnmachten benutzt.“ *Allg. Enc. d. Wiss. u. Künste* (Ersch u. Gruber).

225. *own*, to grant; to acknowledge; to admit to be true; to confess; to recognize in a particular character;

'The wakeful bloodhound rose, and shook his hide;
But his sagacious eye an inmate *owns*.' Keats. *W*.

Canto III.

3. Reflexiver Gebrauch des einfachen Personalpronomens wie im Mittel- und Altenglischen.

4. *Colon* vgl. 2. Gesang V. 83.

6. *Salmond* s. Key.

37. *to dare*, hier 'to challenge, provoke, defy'.

40. *to cozen* 'to deceive, to cheat'.

67. Mit VV. 67—68 vgl. *Lutrin* IV, 85: 'Non s'il n'est abattu, je ne saurais plus vivre.' Zur Geschichte des „Dispensary“ vgl. Einleitung S. 14.

72. *sots*, hier 'a person stupefied by excessive drinking, a habitual drunkard'. *W.*

reel. Vgl. dazu: 'They reel to and fro, and stagger like a drunken man.' Ps. 107, 27. *W.*

75. *azure waste* „azurner Raum“.

waste, that which is wasted or desolate; a deserted region; an unoccupied or unemployed space.

'The wastes of nature.' Emerson.

'All the leafy nation sinks at last,

And Vulcan rides in triumph o'er the waste.'

Dryden. *W.*

79. Vgl. damit die Bemerkung zu I, 112.

Mit den VV. 76—78 lassen sich vergleichen, *Lutrin*:

'Aux élans redoublés de sa voix douloureuse,

Tous ses valets tremblants quittent la plume oiseuse:

Le vigilant Girot court à lui le premier.

• C'est d'un maître si saint le plus digne officier;'

80. „Squirt und Girot spielen eine ganz ähnliche Rolle, sie sind nicht nur Diener, sondern Vertraute.“ (Schenk, a. a. O., S. 77.) Vgl. zu VV. 80—81 *Lutrin* IV, 15—17.

'Ami, lui dit le chantre encor pâle d'horreur,

N'insulte point, de grâce, à ma juste terreur;

Mêle plutôt ici tes soupirs à mes plaintes.'

87. Vgl. *Lutrin*:

'Allez donc de ce pas par de saints hurlements,
Vous-mêmes appeler les chanoines dormants.' IV 103—104.

89. *Phyal*, veraltete Schreibung für *Phial*.90. *Magus*, s. *Key*.

101. Vgl. die Bemerkung zu II, 16. *Solanum* „Nachtschatten“.

102. *Mandrake*, a low plant of the Nightshade family having a fleshy root often forked, and supposed to resemble a man. All parts of the plant are strongly narcotic. *W.* *Mandragora*, „Alraunwurzel“.

Black Hellebore or Christmasrose, blossoming in Winter or earliest spring. *W.*

103. *griper*, ein Mittel, das kneipende Schmerzen (Bauchgrimmen) bewirkt.

senna, Sennesblätter.

puker, That which causes vomiting. *W.*

rue, Raute, allgemein als Beschwörungsmittel gebraucht, vgl.: 'They (the exorcists) are to try the devil by holy water, incense, sulphur, *rue*. Jer. Taylor. *W.*

104. *sassafras*, „Sassafraslorbeer“.

mastic wood, „Holz vom Mastixbaum“. (*Cistacia lentiscus*.)

109. *file*, a collection of papers placed on a file (Aufreihfaden, -draht), or merely arranged in order of date or subject for ready reference. *M.*

115. „Die feierliche Rede, die Horoscope an die Krankheit richtet, ist der des alten Sidrac an die Chicane nachgebildet.“ Vgl. *Lutrin* V 63—76 (Schenk, a. a. O., S. 77).

118₂. *Cormorants*: *C.* devour fish voraciously, and have become the emblem of gluttony. *W.*

127. *Bills*, any paper containing a statement of particulars, as a *weekly bill* of mortality. *W.*

128. *Kent-Street*, jetzt the Old Kent Road.

St. Giles'-Pound, St. Giles-in-the-East, where the Pound formerly stood.

133. Die VV. 133—138 sind eine Nachahmung von Theokrits Zauberinnen:

„Auf Delphis verbrenn' ich den Lorbeer!

Gleichwie jetzo das Reis mit lautem Gekrach sich entzündet,
Plötzlich sodann aufflammt, daß selbst nicht die Asche geseh'n wird,
Also soll auch Delphis in flammender Lohe verzehren.“

Theok. Zauberinnen, übers. von Voss, 23—26.

141. *Fleet-Ditch*, ein großer Abzugskanal (sewer) in London. Näheres darüber bei Klöpffer, Engl. Real-Lexikon, S. 1082. Pope, *Dunciad* II 272 ff. schildert ihn in den folgenden Versen:

'To where Fleetditch, with disemboguing streams,
Rolls the large tribute of dead dogs to Thames,
The king of dykes, than whom no slime of mud
With deeper sable blasts the silver flood.'

143. Vgl. die Anm. zu II 86. Die A. H., 1670 erbaut, enthält ein großes Laboratorium und ein Warenhaus für Apothekerwaren. Sie gehörte früher der *Apothecaries' Company*, der 58. der *City Companies*. In ihrem Wappen führt sie Apollo, wie er den Python erschlägt, mit dem Motto: ‚Opiferque per orbem dicor'. K.

145. *Tyro*. Anfänger, Neuling, Lehrling (s. Key).
shamble, (vgl. deutsch Schemel) Verkaufsbank, Schlachthaus.

146. *Pithon*, große Schlange bei Delphi, von Apollo mit Pfeilen getötet. Vgl. Anm. zu V 143.

149. *Myrrha*, die in einen Myrtenbaum verwandelte Tochter des Cinyras, Ov. Met. 10. 289 ff. Vgl. dazu:

'Her brother she, her father Myrrha sought,
And lov'd, but lov'd not as a daughter ought.
Now from a tree she stills her odorous tears,
Which yet the name of her who shed 'em bears.'

Dryden, Ov. Art of Love, I 321 ff.

151. *Mentha*, Die Minze, s. Ov. Met. VI, 633 und X, 729.

Althea, Mutter Meleagers, dessen Tod sie verursachte, dadurch, daß sie im Zorn ein Scheit Holz, mit dem das Leben ihres Sohnes verknüpft war, ins Feuer warf. Zur Strafe wurde sie in eine Pflanze (Eibisch, wilde Malve) verwandelt. Vgl. Ovid, Met. 260—545.

158. *Diasenna*, s. Key.

162. Diese Verspottung der großen Vorliebe für Essen und Trinken findet sich schon bei Boileau. Vgl. dazu Lutrin:

‘Giroit s’inquiétant

Va crier qu’au chapitre un repas les attend.’ (IV 155 ff.)

“Le chantre désolé, lamentant son malheur,

Fait mourir l’appétit et naître la douleur” (IV 163 ff.)

168. *Halcyon*, ‘Pertaining to, or resembling, the halcyon, which was anciently said to lay her eggs in nests on or near the sea during the calm weather about the winter solstice. Hence, calm; peaceful; undisturbed, happy.’ „Deep, *halcyon* repose“. De Quincey. *W*.

180. *Ptisan*, ‘an aqueous medicine, containing little, if any medicinal agent’; *W*. „Gerstenbrühe.“

184. *Aix*. Der Dichter meint wohl *Aix-Les-Bains*, einst *Aqua Allobrogum*. „Aix ist vielbesuchter Badeort mit warmen Schwefelquellen“. *K*.

Bourbon, ‘Bourbon l’Archambault, z. Z. der Revolution Bourges-les-Bains, z. Z. der Römer Aquae Bormonis, nach der dem Apollo Bormo oder Borvo, wie eine 1830 gefundene Inschrift bezeugt, geheiligten Quelle, im Mittelalter Bourbon Archambaldi.

Fall, hier: The season when leaves fall from the trees; autumn. So noch allgemein im Amerikan. Vgl. dazu:

'What crowds of patients the town doctor kills,
Or how, last *fall*, he raised the weekly bills.'

Dryden. *W.*

185. „Auch die großen Reden, für die es allerdings auch klassische Vorbilder bei Homer, Vergil und andern gibt, sind im *Dispensary* den französischen ziemlich nachgebildet, z. B. die Klage über die schlechte Zeit (VV. 185—193); Schenk, a. a. O. S. 78. Vgl. dazu *Lutrin*:

“Mais, depuis que l'Eglise eut, aux yeux des mortels,
De son sang en tous lieux cimenté ses autels,
Le calme dangereux succédant aux orages,
Une lâche tiédeur s'empara des courages:
De leur zèle brûlant l'ardeur se ralentit;
Sous le joug des pêchés leur foi s'appesantit
Le moine secoua le cilice et la haire;
Le chanoine indolent apprit à ne rien faire;
Le prélat par la brigue aux honneurs parvenu,
Ne sut plus qu' abuser d'un ample revenu,
Et, pour toutes vertus fit, au dos d'un carrosse,
A côté d'une mitre armorier sa crosse.” (VI 31—42)

187. *Lives*, hier 'a certain way or manner of living' Lebensweise.

188⁴. *burgess*, 1) one who represents a borough in Parliament. 2) a magistrate of a borough. *K.* Bezieht sich hier wohl auf 1.

nappy, hier 'serving to make sleepy'. Obs. Wyatt. *W.*

190. *Council-Board*. The board or table at which the members of a council sit; hence, the council in session, the assembled body of councillors. *M.*

191. *Bench*, the seat where judges sit in court; the persons who sit as judges; the court; as, the opinion of the full *bench*. *W.*

Der Bedeutungswandel von *bench* „Richterbank“ zu Richterkollegium, wie der von *Bar*, Schranke, hinter der die barristers sitzen, zu Rechtsanwaltschaft, Gesamtheit der Anwälte. *K.*

195. *S—rs*, Nassau, s. Key.

212. *Colocynthis*, s. Key.

214. *bubble*, to run with a gurgling noise, as if forming bubbles; as, a *bubbling* stream. Pope. *W*.

219. Vgl. I 74.

226. *Russel*, s. Key.

231. *Norwich*, Hauptstadt von Norfolk; 1003 von den Dänen zerstört, dann wieder aufgebaut, blühte es auf im 14. Jahrh. durch eine Niederlassung vlämischer Weber. Berühmt durch seine Webereien.

232. *Bromingham*, eine der alten Schreibweisen für Birmingham. Eine andere Schreibart ist z. B. *Brum-magem*. B. ist der Hauptplatz für verarbeitetes Eisen (Hardware).

drugget, a coarse woolen cloth dyed of one colour or printed on one side; generally used as a covering for carpets. *W*.

233. Es ist wohl mit Bestimmtheit anzunehmen, daß die VV. 233—236 lokale Anspielungen enthalten. Welcher Art sie sind, konnte indes nicht ermittelt werden.

Wapping, das z. Z. Elisabeths, als es ausgetrocknet wurde, und Wälle in demselben angelegt wurden, *Wapping Marsh* oder *Waste* hieß, liegt auf dem Nordufer der Themse in Middlesex in der Nähe des Themsetunnels. *K*. Berühmt in englischen Balladen als 'Wapping Old-Stairs'.

234. *Monmouth Street*, heißt so nach dem Sohne Karls II., der nach seiner Rebellion dort 1685 enthauptet wurde. Jetzt *Dudley Street*. *K*.

235. *Hundreds*. Es sind hier wohl bestimmte *hundreds* gemeint.

236. *Gravel-pit*, Name für eine übelriechende ungesunde Gegend. Aber welche?

'*Kentish* und *Essex air*' sind berühmt wegen ihrer Reinheit.

238. „Eine tapfere Verteidigung ist schon beinahe ein Sieg.“

241. „Die VV. 241—249 gehören zu den schönsten des ganzen Gedichts.“ (Schenk, a. a. O., S. 57).

257. *pigmy*, pygmäisch.

259. *Kirleus*, wohl ein berühmter Quacksalker.

Case, John (fl. 1680—1700) astrologer. Over his door (he was living close to Ludgate) he had inscribed the verse:

Within this place
Lives Doctor Case,

and Addison tells us in the 'Tatler' (No. 240) that Case made more money by this distich than Dryden by all his poetical works put together. He was ridiculed again by Addison in the 216th 'Tatler' and it is 'Doctor Case' who in Pope's *Dunciad*, is summoned to attend John Dennis in his 'phrenzy'. D. N. B.

262. *stay*, „Stütze“.

263. „Sobald der Baum einmal feststeht, wird seine Stütze weggenommen (-rissen).“

273. *Ascarides*, s. Key.

290. *bigotted*. Nach Ausweis des Metrums und der Schreibung betonte Garth *bigótted*.

294. *Faculty*. Gemeint ist die Ärzte fakultät.

Faculty, nach *Murray* the members of a particular profession regarded as one body: of the medical profession (in popular language 'The Faculty'). Vgl. III 312: Some members of the *faculty* und IV 101: A zealous member of the *faculty*.

305 Var. *Monument*, das auf *Fish Street Hill*, die höchste einzeln stehende Säule der Welt. Sie wurde von Wren 1671 gebaut zur Erinnerung an den großen Brand in London (1666), der in kurzer Entfernung von dem Platze, wo sie steht, ausbrach. K.

307. *Namur*, das vlämische Næmen. 1420 an das

Haus Bourgogne verkauft, kam es durch die Heirat Maximilians mit Marie von Bourbon an das Haus Österreich. Sowohl während des Mittelalters, als auch während der langen Kämpfe zwischen Frankreich und Österreich hatte es zahlreiche Belagerungen zu erdulden. Ludwig XIV. nahm die Stadt 1692 nach 5 tägiger Belagerung. Wilhelm III. eroberte es wieder 1696. Auf diese Wiedereroberung spielt der Dichter hier an.

319. *Aurum Fulminans*, fulminate of gold, an explosive compound of gold. *W.*

322. *Bathos* (*Βάθος*) Örtlichkeit, (Schlucht) im südl. Arkadien unweit des Alpheios, wo alle 2 Jahre den Großen Göttinnen ein Fest gefeiert wurde. Dort stieg neben der Quelle Olympias Feuer vom Boden auf, was zur Lokalisierung des Gigantenkampfes Anlaß gab. Paus. VIII, 1. 5. *P.*

Canto IV.

1. Gemeint ist das Drury Lane Theatre (s. Key), das zweite dieses Namens. Es wurde erbaut von Sir Chr. Wren und eröffnet am 26. März 1674 mit einem Prolog Drydens. Das dritte wurde 1747 eröffnet mit einer poetischen Ansprache von Johnson, gesprochen von dem berühmten Schauspieler David Garrick, und das vierte 1812 mit einem Prolog Byrons.

2. *punk*, a prostitute, strumpet.

3. *buskin*, 'Kothurn'. Vgl. dazu:

'Great Fletcher never treads in *buskins* here,
No greater Johnson dares in socks appear.'

Dryden. *M.*

5. 6. *Bentley* und *Briscoe*, zwei Buchhändler (s. Key).

7. Einer Bemerkung in dem im Royal Coll. of Phys. befindlichen Expl. der 2. Auflage zufolge (von dem Eigentümer dieser Ausgabe herrührend) ist mit *Physician of Renown*: Dr. Gibbons, der Mirmillo des Gedichts gemeint.

11. *Burgess*, Daniel (1645—1713) presbyterian minister. D. N. B. (s. Key).

13. *Freeman*, Rector of Coventgarden (s. Key).

17 ff. Bezieht sich auf Will's Coffeehouse. Will's C., so called from the man who kept it — Will Urwin. "It was in the north-west corner of Russel Street and Bow Street, Covent Garden, and included two adjoining houses, one in each street. The old house, No. 21 Russel Street, still standing in 1885 is no doubt one of the original buildings.' (Hutton's Lit. Landmarks of London, S. 7.) A hairdresser's business was carried on on the ground floor. The coffee-room was on the first floor. Summer or winter Dryden was to be found there daily, and his custom made the place the great resort of his time. After the death of Dryden the credit of Will's declined. Steele, in Nr. 1 of the 'Tatler' (April 12, 1709) says: 'This place is very much altered since Mr. Dryden frequented it; where you used to see songs, epigrams and satires in the hands of every man you met, you have now only a pack of cards, and instead of the cavils about the turn of the expression, the elegance of the style, and the like, the learned now dispute only about the truth of the game.' (Sir Roger de Coverley, ed. D. Salmon, London 1904, S. 122.)

21. *scan*, von Webster erklärt als: to go over and examine point by point.

26. *canvass*, to examine by discussion, debate. W.

27. *Cit*, short for citizen; usually applied, more or less contemptuously, to a townsman or 'cockney' as distinguished from a countryman. W.

28. *Turnus*, König der Rutuler, von Äneas getödet.
Verg. Aen. VII 344.

29. *Hippolito's*, a Chocolate-house. (Nach einer Bemerkung in dem im R. C. of Ph. befindlichen Expl. der 2. Aufl.)

30. Professor Dowdens Erklärung (in einem Briefe vom 23. VI. 04) dieses Verses ist: „The country dames find a ‘spark’, that is, a gallant, a lover, a beau; with the result that the country dame is infected with the venereal disease and ‘loses a nose’. — The loss of the poet Davenant’s nose in this way was a subject of frequent jests at his expense.“

33. *cloister*, gedeckter Wandelgang.

Strephon, ein Liebhaber.

37. *Mirmillo*, s. Key.

39. „Und ersetzen den Mangel an Raum durch Wein.“

62. *Laudanum*, Opiumtinktur.

70. *Bessus*, wohl ‘captain Bessus’ in Beaumont and Fletcher’s ‘A King and no King’.

72. Einer Anmerkung in *W* 1803 zufolge spielen die VV. 70—71 auf des griechischen Malers Protogenes (ca. 350 v. Chr.) Hauptwerk *Ialysos* an. I. ist das Bild des Ortsheros der gleichnamigen Stadt, der als Jäger mit seinem schäumenden Hunde dargestellt ist.

79. *Askaris*, Parrot an Apothecary (s. Key). Eine Bemerkung in dem im R. C. of Ph. befindl. Expl. der 2. Aufl. setzt Piercey, Apothecary, dafür.

88. *Xanthus’ Banks*, s. Homers Iliade II.

94. *list*, ‘to desire; to please’.

100. *Querpo*, Dr. How (s. Key).

102 Var. *Elder*. In ² findet sich neben *Elder* die Bemerkung: Dr. How the Preacher.

104. *Conventicle*, a meeting of Nonconformists or Dissenters from the Church of England for religious worship,

during the period when such meetings were prohibited by the law. *W.*

flesh, to reward (a hawk or hound) with a portion of the flesh of the game killed, in order to excite his eagerness in the chase; *fig.* to inflame the ardour of a person. *W.*

107. *Fray* (abbreviated from *affray*) broil, contest.

108. *Carus*, Dr. Tyson (s. Key).

111. *Calenture*, a disease incident to sailors within the tropics characterized by delirium in which the patient, it is said, fancies the sea to be green fields and desires to leap into it; *fig.* and *transf.*: fever. *M.*

112. *Puddle*, „Pfuhl, Pfütze“.

117. a *jakes*, „Abtritt“.

120. *fry*, verächtlich die Brut, Menge.

128. Zu VV. 128—137 vgl.: Sir S. Garth who calls him (Dr. Tyson) ‘*Carus*’ has satirised his deliberate way of speaking and his taste for Swiss philosophy, Danish poetry and every kind of old books,

‘Refuse of fairs and gleanings of Duck-Lane.’

D. N. B.

131. *Duck-Lane* hieß früher eine Gasse in der Nähe von Smithfield, London, in welcher ein Handel mit alten und schon gebrauchten Büchern betrieben wurde. Sie könnte die *Holywell Street* aus der Zeit der Königin Anna genannt werden:

‘Scotists and Thomists now in peace remain

Amidst their kindred cobwebs in Duck-Lane.’ *K.*

135. Dr. Henry *Moor’s Works* (s. Key). In ² findet sich Dr. *Theod. Mayern’s Works* bemerkt.

Bloom (s. Key).

Ream, das Ries Papier (= 20 Buch).

136. *C—s* = Dr. Collins. ‘Dr. Collins printed a folio-book of anatomy at his own cost’ nach ². Gemeint ist: Samuel Collins, M. D. (1618—1710) anatomist. His great

work is entitled 'A Systeme of Anatomy, etc.'. London, 1685, fol. *D. N. B.*

140. *Umbra*, Dr. Cole (s. Key).

143. *set on*, assault, to make an attack. Vgl. 'Cassio hath here been *set on* in the dark.' Shak. *W.*

147. *Sprightly*. Vgl.

Sprightly wit and love inspires. Dryden. *W.*

149. *airy*, light of heart;

Merry and *airy*. Jer. Taylor. *W.*

151. *C—t* = Sir Henry D. Colt (s. Key).

Lycurgus: 1. der heftige und strenge athenische Redner. Cic. Brut. 130; 2. der Gesetzgeber. Unklar, welcher von beiden gemeint ist.

Phocion, der bekannte athenische Staatsmann, Zeitgenosse des Demosthenes.

Rowe, Anthony Rowe (s. Key).

155. *Horoscope*, Dr. Bernard (s. Key).

156. „Ehe dann der große, entscheidende Kampf beginnt, wird in beiden Gedichten versucht, auf friedliche Weise den Zwist zu éntcheiden.“ Schenk, a. a. O. S. 79. D. IV 154—158, 166—167. Vgl. damit *Lutrin* V 25—28, 61—62:

'Mais le vieillard condamne un projet inutile.
Vos destins sont, dit-il, écrits chez la Sibylle:
Son autre n'est pas loin, allons la consulter,
Et subissons la loi qu'elle nous va dicter.

— — — — —
Le vieillard, humblement l'aborde et la salue,
En faisant, avant tout, briller l'or à sa vue,'

157. *Gown*, a more or less flowing outer robe, indicating the wearer's office, e. g. a judge; hence, the profession itself, and collect. the members of it. *W.*

158. *Vagellius*, Sir Bartholomew Shower (nach der Schreibung des *D. N. B.*), 1658—1701, recorder of London (s. Key). "He was stigmatised in the fourth canto of G.'s 'Dispensary' as *Vagellius*, one" etc. *D. N. B.*

165. *Milo*, T. Annii Milo Papianus, Volkstribun mit P. Clodius (57 v. Chr.), später dessen Gegner und Mörder, von Cicero verteidigt, aber dennoch verurteilt.

Clodius, P. Clodius Pulcher, von Milo 52 v. Chr. zu Bovilla ermordet.

167. *Orford*, Earl of (s. Key).

Duncombe, Sir Charles (d. 1711), banker and politician. *D. N. B.* (s. Key). Über den Prozeß Duncombe's vgl. *D. N. B.*

173. *Sibyl*, nicht Sybil.

175. *Bard*, Sir Richard Blackmore. „Garth verspottet hier den Dichter Blackmore und dessen kürzlich [1697] erschienenenes Epos *King Arthur*.“ Blackmore wurde übrigens nicht allein von G. angegriffen: 'Dryden who had previously castigated B. in the preface to his 'Fables' assailed him very rigorously in the Prologue to the 'Pilgrim' (1700), G. attacked him in his 'Dispensary' bidding him 'learn to rise in sense and sink in sound.' [V. 202.] Sedley, Steele, and others had their fling. *D. N. B.*

191. *rufull* für rueful.

195. *hundred*, s. III 235.

198. *Quartans*, vgl. Anm. zu II 153.

208. *W*— = Wycherley, s. Key.

D—*n* = Dryden, s. Key.

210. *Syrens* für Sirens.

211. *D*—*t* = The Earl of Dorset, s. Key.

213₂. *N*—*by* = Normanby, John Sheffield (1647—1721). *D. N. B.*

215. *A*—*n* = Joseph Addison, s. Key.

216. Der Dichter Congreve, s. Key.

219. *W* 1808 hat folgende Anmerkung zu diesem Vers: Pausanias, written by Mr. Norton.

221. Der Dichter George Stepney (1663—1707). *D. N. B.*

223. Matthew Prior (1624—1671). *D. N. B.*

231. *Montague*, Charles, Earl of Halifax (1661—1715), s. Key. Vgl. I 55¹⁻⁶. „In 1689 he wrote in conjunction with Matthew Prior (s. V. 223) ‘The Hind and the Panther transversed to the story of the Country Mouse and the City Mouse’ a clever burlesque of Dryden’s poem, which was received with great applause.“ *D. N. B.*

248. *aspine* für aspen, Espen.

276. *Arcturus*, der hellste Stern im Sternbild *Bootes*, nahe am Schwanze des großen Bären, nach der Meinung der Alten von großem Einfluß auf das Wetter. *G.*

277. *kids*, das Sternbild des Steinbocks.

hyades, die Regensterne, Vgl.:

Thro’ scudding drifts the rainy *Hyades*

Vext the dim sea.

Tennyson. *W.*

281. *Churchill*, the Duke of Marlborough’s Daughters (s. Key). — *Galaxy*, Milchstraße.

282. *Etesian breezes*, die sommerlichen Nordwestwinde im Mittelmeer.

316. *Woodbine*, Geißblatt.

325. *hoodwink’d*, mit verbundenen Augen, geblendet.

331. *sive* für sieve.

sheer für shear, die Schere, mit der Atropos den Lebensfaden abschneidet.

333 ff. Mit dieser Antwort der *Fortune* vgl. die der *Chicane*, die ähnlich unbestimmt ist: *Lutrin* V 81—84:

‘Chantres, ne craignez plus une audace insensée.

Je vois, je vois au choeur la masse replacée:

Mais il faut des combats. Tel est l’arrêt du sort;

Et surtout évitez un dangereux accord.’

346. *Sir Scrape-Quill*, s. Key.

350. *Spadillio*, s. Key.

361. *Hess*, s. Key.

Mordaunt, Charles, third Earl of Peterborough (1658 bis 1735). *D. N. B.* (s. Key.)

Canto V.

3. *painted Triumphs*, bezieht sich auf die Gemälde, die ihre Ruhmestaten darstellen.

5. *surge, a large wave or billow*. Vgl. dazu:

‘He flies aloft, and, with impetuous roar,
Pursues the foaming *surges* to the shore.

Dryden. *W*.

16. *reversion*, das Recht der Nachfolge. Vgl.:

For even *reversions* are all begged before.

Dryden. *W*.

25. „Die bei Boileau schon im ersten Gesange auftretende Zwietracht wird bei Garth im 5. Gesang auch eingeführt und ähnlich geschildert“. (Schenk, a. a. O., S. 80; D. V 25—34; 41—44.) Diese Stellen lauten im *Lutrin*:

‘Quand la Discorde encor toute noire de crimes,
Sortant des Cordeliers pour aller aux Minimes,
Avec cet air hideux qui fait frémir la Paix,
S’arrêta près d’un arbre au pied de son palais.

— — — — —
‘Quoi! dit-elle d’un ton qui fait trembler les vitres,
J’aurai pu jusqu’ici brouiller tous les chapitres,
Diviser Cordeliers, Carmes et Célestins!
J’aurai fait soutenir un siège aux Augustins!
Et cette église seule, à mes ordres rebelle,
Nouvriera dans son sein une paix éternelle!
Suis-je donc la Discorde? et, parmi les mortels,
Qui voudra désormais encenser mes autels?’

I. 25—28; 45—52.

31. Rob. South, D.D. (1634—1716) divine

William Sherlock, D.D. (1641?—1707) dean of St. Paul’s, (s. Key). Sherlock’s „Vindication“ (1690) of the doctrine of the Trinity, was attacked, with a matchless mixture of irony and invective, by South in his „Animadversions.“ (1693.) *D. N. B.*

Die Ballade, deren Anfang 'A Dean' etc. der Key gibt, ist wohl W. Pitti's Ballade 'The Battle Royal'.

33. Robert *Ferguson*, (d. 1714) „the Plotter“ (s. Key). Vgl. über ihn *D. N. B.*

45 ff. „Die Rede der Discord, besonders den Anfang und das Ende, hat Garth auch ziemlich getreu nachgebildet (V 45—46 u. 105—106; Schenk, a. a. O., S. 80). Boileau schreibt:

'A ces mots, d'un bonnet couvrant sa tête enorme,
Elle prend d'un vieux chantre et la taille et la forme
Elle peint de bourgeons son visage guerrier,
Et s'en va de ce pas trouver le trésorier. I, 53—56.

— — — — —
Elle dit; et, du vent de sa bouche profane,
Lui souffle avec ces mots l'ardeur de la chicane.' I 81—82.

63. *Peterborough*, Charles Mordaunt, third Earl of, (1658—1735) admiral, general and diplomatist. *D. N. B.* (s. Key).

Vanbrugh, Sir John dramatist, (s. Key).

64. *Acon*, wohl Aco Catullinus, consul Byzacenae, später Proconsul Africae. *P.*

Cæcinna, A. Licinus C. aus Volaterrä, für dessen römisches Bürgerrecht Cicero die Rede pro C. hielt. *G.*

67. *Colbatch*, Sir John (d. 1729) physician. 'His books, are ridiculed in G's. 'Dispensary'. *D. N. B.* (s. Key).

68. *Saffold*, Thomas (d. 1691) empiric (s. Key). Er war der Vorgänger des in III. V. 259 erwähnten Dr. Case.

'His advertisements and good-will passed to 'Dr. Case' who gilded the 'Black Ball' and gave the customers to understand that

'At the Golden Ball and Lillie's Head,
John Case yet lives, though Saffold's dead'. *D. N. B.*

71. *Westley*, (s. Key) (Wesly in ³).

72. *Ogilbys*, (s. Key).

74. *Codrus*, ein unbedeutender, dem Vergil feindlicher Dichter, Verg. ecl. 5, 11 u. a.

78. *Bentley*, Richard (1662—1742) scholar and critic (s. Key).

Boyle, Charles, fourth Earl of Orrery in Ireland (s. Key). Über diese litterarische Fehde zwischen Bentley und Boyle, die zu Swift's *Battle of the Books* führte, siehe die ausführliche Abhandlung Prof. R. C. Jebb's im *D. N. B.*, in der er auch u. a. sagt: 'Garth has pilloried himself for ever by the couplet (ie. VV. 77—78) in which he celebrated Boyle's supposed triumph'.

81. *what Gratitude is due*, 'wieviel Dank du schuldest'.

95. *flight*, to put to flight, rout. [Obs.] *W.*

103. *Philip's son*: Alexander d. Große.

107. *boding*, s. II, 24.

112. *to scud*, nach Webster, to move swiftly.

113. *Chaunter*: veraltete Schreibung für chanter, hedge-sparrow.

115. *Procne*, Tochter des Pandion, Schwester der Philomela, Gemahlin des Tereus. Tereus hatte Philomela entehrt und damit die Schandtath unentdeckt bliebe, der Zunge beraubt, weshalb Procne den eigenen Sohn Itys dem Tereus zum Mahle vorsetzte; worauf die Frauen von Tereus verfolgt und auf ihr Flehen Philomela von den Göttern in eine Nachtigall, Procne in eine Schwalbe, Tereus in einen Wiedehopf verwandelt wurde. *G.*

117. *Cap-a-pe*, 'von Kopf bis zu Fuß'.

121. *Mulciber*, der Erweicher, Schmelzer; Beiname des Vulcanus. *G.* s. Key. Zu *Bromingham* vgl. die Anm. zu III, 232.

122. *Stibium*, Antimonium, Spießglas.

136 ff. „Die VV. 136—145 sind eine glückliche Parodie jener reizenden Stelle der *Ilias*, wo der kleine Astyanax vor dem Helm seines Vaters erschrickt. (Schenk, a. a. O., S. 64.) Die betr. Verse der *Ilias* lauten:

„Also der Held, und hin nach dem Knäblein streckt er die Arme
Aber zurück an den Busen der schön gegürteten Amme

Schmiegt sich schreiend das Kind, erschreckt von dem liebenden
Vater,

Scheuend des Erzes Glanz und die flatternde Mähne des Busches,
Welchen es fürchterlich sah von des Helmes Spitze herabwehn.“

(VI 460 ff.)

142. *Querpoïdes*, s. Key.

189. *keep*, hier übertragen: 'erblicken'.

195. Für die 'Fame' war vor allem Ovids *Fama* vorbildlich, dann Boileaus 'Renommée'; redend eingeführt wird sie ebenfalls bei Ovid [Met. IX 136—140], in der *Äneide* und im *Lutrin* [II 1—6 u. V 98—109]. (Schenk, a. a. O. S. 74 u. 81.)

196. *Pembroke* (s. Key), Thomas, eighth earl of Pembroke (1656—1735). *D. N. B.*

Ormond (s. Key), Butler, James, second Duke of Ormonde (1665—1745). *D. N. B.*

196₁₋₄. *Vine*, 'Tavern in Long Acre' [Zusatz in dem im R. C. of Ph. befindl. Ex. d. 2. Aufl.].

197. *Bentinck*, William, first Earl of Portland (1649—1709). *D. N. B.*

Cavendish, The Duke of Devonshire (s. Key).

198. *Varro*, M. Terentius Varro, berühmter Grammatiker, Zeitgenosse des Cicero.

Maro, Familienname Vergils.

200. *Winnington* (s. Key), Sir Francis (1634—1700) lawyer. 'W.'s success in pleading is coupled by Garth with that of South and Onely in preaching.' *D. N. B.*

South (s. Key), vgl. V. 31.

Only (s. Key).

201. *Warwick-Lane*, hier steht das Ärztekolleghaus, vgl. I 11 ff..

204. *Stentor*, Dr. Goodall (s. Key).

207. *Machaon* (s. Key), Sir Thomas Millington.

232. Anspielung auf das die Homerische *Ilias* parodierende komische Epos *Batrachomyomachia* (Froschmäusekrieg).

237. *caustics*, Ätzmittel.

238. *emetics*, Brechmittel; *cathartic*, Abführmittel.

247. *Leviathan*, an aquatic animal described in the book of Job, ch. XI and mentioned in other passages of the Scripture. — It is not certainly known what animal is intended, whether the crocodile, the whale or a species of serpent. *W.*

255. *scale*, hier Wage.

262. *Athos*, der östlichste und höchste der Bergrücken, durch welche die maced. Halbinsel Chalcidice in das ägäische Meer eindringt.

268₁. *Chiron*, einer Randbemerkung in meinem Ex. der 3. Aufl. d. Orig.-Ausg. zufolge Dr. Gill. Wer mit Siphilus gemeint sein kann, konnte nicht festgestellt werden.

Calomel is Mercury (Anm. in dem im R. C. of Ph. befindl. Ex. der 2. Aufl.).

269. *Colon*, s. Key. Auch eine Randbemerkung in dem im R. C. of Ph. befindl. Ex. der 2. Aufl. setzt *Birch* für *Colon*.

Sertorius, Dr. Brown (s. Key).

269₁. *Iapix*, identisch mit Sertorius: Dr. Brown.

273. *Chiron*, Dr. Gill (s. Key): vgl. 268₁.

Talthibius, Dr. Ratcliffe.

273₁. *Scribonius*, Dr. Lyster (nach einer Bem. in ³).

Eagle-stone, 'the Eaglestone is said to help women in their labour' (Bem. in ²). A concretionary nodule of clay ironstone of the size of a walnut or larger, so called by the ancients who helieved that the eagle transported these stones to her nest to facilitate the laying of her eggs. *W.*

Psylas, Dr. Chamberlain (s. Key).

Lucina, Pseudonym für einen Arzt.

274. *pass*, a thrust or push. *W.*

to paunch, to pierce or rib the belly of. *W.*

hydropic, dropsical.

276. *apozem*, Kräuterabsud, -trank.

277. *Psylas*, s. 273₁.

280. *Priapus*, Sohn des Dyonisos und der Aphrodite, der Gott der Baumfrüchte, Gärten und Weinberge.

282. *Cynthia*, Beiname der Diana, nach ihrem Geburtsort, dem Berg Cynthus auf Delos.

290. *Hermes*, s. Key.

293. *Trismegists* (von Trismegistus, „der überaus große“ Beiname eines Hermes, der bei den Ägyptern ein Gesetzgeber gewesen sein soll) zwei andere Ärzte; s. Key.

adept. In medical Latin *adeptus* was used subst. and assumed by Alchemists that professed to have attained the great secret. In Engl. the Latin form was at first used with plur. *Adepti*. Hence 'He that is completely skilled in all the secrets of his art.' *J. M.*

294. *flame*, brightness of fancy, power of genius, vigour of thought. [Obs.] *M.*

295. *simpling*, to gather simples or medical plants. *W.* Vgl. dazu Garth, Transl. Ovid XIV. The Story of Picus and Canens, 38: As *simpling* on the flowery hills she strayed.

313. *to maul*, durchgerben, prügeln.

314. *to batter*, to wear or impair as if by beating or hard usage. 'Each *battered* jade.' Pope. *W.*

319. *to hover*, to move to and fro near a place, threateningly. *W.*

324. *Querpoïdes*, Dr. How's son. Vgl. V. 142. s. Key.

334. *to simper*, geziert sein, einfältig lachen.

Nance für *Nancy*.

344. *Quietismus*, eine eigentümliche Art des Mysticismus innerhalb der katholischen Kirche des 17. Jahrhunderts. Als Vater dieser Bewegung gilt der spanische Priester Miguel de Molinos.

345. *La Chaise*, der Beichtvater Ludwigs XIV., mit Letellier einer der Hauptvertreter des französ. Jansenismus.

347. *Stillingfleet*, Edward, bishop of Worcester, a conspicuous figure in the Church of the Restoration. He crossed swords with Locke because the theologian considered that the philosopher's definition of *substance* was prejudicial to the doctrine of the Trinity. *E. B.*

348. John *Locke* (1632—1704), der bekannte Philosoph, Begründer der Erfahrungsphilosophie.

360. *fray*, s. IV 107.

Canto VI.

1 ff. „Der letzte Gesang beginnt in beiden Gedichten mit dem Erscheinen einer Göttin, die Frieden stiften will“ (Schenk, a. a. O. S. 82). Der VI. Gesang des *Lutrin* hebt an:

‘Tandis que tout conspire a la guerre sacrée,
La Piété sincère, aux Alpes retirée,
Du fond de son désert entend les tristes cris
De ses sujets cachés dans les murs de Paris.
Elle quitte à l’instant sa retraite divine:’

6. *Cecil*, s. Key.

Grafton, s. Key.

7. *Ranelagh*, s. Key.

8. *Churchill*, s. Key.

Berkley, s. Key.

13. *achievement* für achievement.

16. *Harvey*, William (1578—1658), der berühmte Entdecker des Blutkreislaufs.

25. „Besonders bei der Schilderung des Kampfes sind zahlreiche, meist traditionelle Vergleiche eingeflochten, wie der Vergleich der abziehenden Ärzte und Apotheker (VV. 25—28) mit dem Zug der Kraniche gegen die

Pygmäen, der schon in der Ilias erwähnt wird“ (Schenk, a. a. O. S. 64). Hier heißt es:

„Aber nachdem sich geordnet ein jegliches Volk mit den Führern,
Zogen die Troer in Lärm und Geschrei einher, wie die Vögel:
So wie Geschrei ertönt von Kranichen unter dem Himmel,
Welche nachdem sie dem Winter entflohn und unendlichem Regen,
Dort mit Geschrei hinziehn an Okeanos' strömende Fluten,
Kleiner Pygmäen Geschlecht mit Mord und Verderben bedrohend,
Und aus dämmernder Luft zum schrecklichen Kampfe heranziehn.“

Ilias III 1—6; übers. von Voß.

Auch Boileau bedient sich dieses Vergleiches in seinem Lutrin I 113—116:

‘On voit courir chez lui leurs troupes éperdues,
Comme l'on voit marcher les bataillons des grues,
Quand le Pygmée altier, redoublant ses efforts,
De l'Hèbre on du Strymon vient d'occuper les bords.’

Addison behandelte den Kampf der Kraniche und Pygmäen in dem lateinischen Gedicht: ‘Proelium inter Pygmaeos et grues commissum.’

27. *poppets* für *puppets*, Puppen.

32. *Strimonian Squadron* = the Cranes (s. Key).

33. *Delegate*: Celsus, Dr. Bateman.

35. *takes for* = mistakes for.

Amomum, eine Pflanze.

37. *strait* für *straight*.

48. *Pancy*, gewöhl. *pansy*, Stiefmütterchen, Dreifaltigkeitsblume.

to *trick* (auch *trick out*, *up*), herausputzen, schmücken.
Grundbedeutung: to deceive by cunning.

49. *junquīl*, gew. *jonquil* und *jonquille*, die Jonquille.
A bulbous plant of the genus *Narcissus*, allied to the daffodil. It has yellow or white *fragrant* flowers. W.

Carnation, die (fleischfarbene) Nelke.

63. *Nute*, Wassermolch; ursprüngl.: *an ewt*, daraus *a newt* gebildet, durch Prothese; die Schreibung *nute* sehr selten.

Lizzard, gew. Schreibung: lizard.

65. *fold*, in a serpent's body: a coil. *M.*

77. *rudý* für ruddy.

93. *helicoeid*, „spiral-, schnecken-, schraubenförmig“.

94. *miter*, die Mitra (Bischofsmütze).

marcasite, rhombischer Eisenkies.

109. *Andromeda*, s. Ovid, met. 4, 670 ff.

120₁. 'Sir John Philip's Bill for a Reformation of Manners' (Bemerkg. v. unbek. Hand in dem im R. C. of Ph. bef. Ex. der 2. Aufl.).

120. *Morton*, wohl irgend ein Vielschreiber zur Zeit Garth's.

121. *Mushroom libels*: Die Schmähschriften sind *mush-room* l. genannt, weil sie einem Pilz gleichen wegen der Schnelligkeit, mit der sie wachsen und der Kürze ihrer Lebensdauer.

123. *jett* für jet, der Gagat, die Pechkohle.

„Der Aufenthaltsort und die Umgebung des Chaos ist der Boileau'schen Schilderung der Chicane und ihrer Umgebung nachgebildet. Auch Ovid hatte das Chaos schon personifiziert; es war bei ihm die Mutter der Nacht. Garth hat dagegen die Nacht zur Gemahlin des Chaos gemacht“ (Schenk, a. a. O. S. 83; VV. 116—121, 129, 129₂, 130—131). Vgl. dazu Boileau's Schilderung:

'Là, sur des tas poudreux de sacs et de pratique,
Hurle tous les matins une Sibylle étique.'

— — — — —

'La Disette au teint blême et la triste Famine,
Les Chagrins dévorants et l'infâme Ruine,
Enfants infortunés de ses raffinements,
Troublent l'air d'alentour de longs gémissements.'

(V. 37—38, 41—44.)

146. „Und ruhelose Gärung wütet (jagt) in jeder Fiber.“

159. *crowds* für crowds.

165. *desart* für desert.

167. Vgl. V 35. *Plant*: Amomum.

179. Die VV. 170 ff. sind Nachahmung von Verg. Aeneis VI 45 ff.

188. *Guaiacum*, Dr. Hobbs (s. Key).

196. *to ply*, jemand zusetzen.

201. *ptisan*, s. III 180.

205. *larix*, die Lärche.

214. *Harvey*, s. Key. Vgl. VI 16.

229. *chide*, hier lärmern, toben, tosen.

232. Vgl. Verg. Aeneis VI 440 ff.

240. *the Delegate*, Dr. Bateman.

244. *jaundice*, gelbsüchtig.

246. *to moult*, molt (vgl. mould, mold) mausern.

251. *the willow*, esp. *the weeping willow* is often used as an emblem of sorrow, desolation or desertion:

‘And I must wear the *willow* garland

For him that’s dead or false to me.

Campbell. W.

252. *Olivia*, s. Key. In ^{2. 3} von unbekannter Hand neben *Olivia* die Bemerkung: ‘A *brazier’s* daughter’.

257. *box*, a seated compartment in a theatre, at first specially for ladies. M.

ring, a circular area in which races are run or other sports are performed, an arena. M.

Vgl. dazu:

‘Wilt thou still sparkle in the *box*,

Still ogle in the *ring*?

‘On the Count. of Dorchester’ by the Earl of Dorset. 1680.

273. *stile* für style, to entitle, to call.

278. *Rusilla*, s. Key.

280. *Caelia*, s. Key.

304. *to endear*, to render attractive or precious.

314. *Epidaurian*, the, der epidaurische Gott: Äskulap.

325. *Willis*, Dr. Willis, (s. Key).

329. Siehe Key.

333. *Charge*, Dr. Bateman, (s. Key).

335. „Um den definitiven Frieden zu erlangen und die alten Zustände vor Ausbruch der Streitigkeiten wieder herzustellen, werden die Parteien an einen hohen Beamten gewiesen, dessen Lob beide Dichter in ganz ähnlicher Weise verkünden.“ (Schenk, a. a. O., S. 84; VV. 329—346.) Ähnlich ist Boileau's Schilderung des *Ariste*:

‘Là sous le faix pompeux de ma pourpre honorable,
Veille au soin de ma gloire un homme incomparable,
Ariste, dont le ciel et Louis ont fait choix
Pour régler ma balance et dispenser mes lois.
Par lui dans le barreau sur mon trône affermie,
Je vois hurler en vain la chicane ennemie:
Par lui la vérité ne craint plus l'imposteur,
Et l'orphelin n'est plus dévoré du tuteur.
Mais pourquoi vainement t'en retracer l'image?
C'est toi qui le formas dès ses plus jeunes ans:
Son mérite sans tache est un de tes présents.
Ses divines leçons avec le lait sucées,
Allumèrent l'ardeur de ses nobles pensées.
Aussi son cœur, pour toi brûlant d'un si bon feu,
N'en fit point dans le monde un lâche désaveu’.

(VI 105—120).

325. *Atticus*, the Lord Somers (s. Key).

345. *Mein* anstatt Mien.

353. *Nassau*, König Wilhelm III., (s. Key).

361. *Granville*, Lord Lansdowne, (s. Key).

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